THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner

September 2008
Vol. 11, No. 8

GSCA Conference Preview: Sept. 8-12

The **Giant Screen Cinema Association** holds its annual conference and trade show this month in Jersey City, NJ, in cooperation with the **Liberty Science Center** and the **AMC Loews Lincoln Square IMAX Theatre** across the river in New York City. About 500 people are expected to attend the four-day meeting that will include screenings of 10 new films, 20 films in production, and 18 films in development. Author and marketing guru **David Meerman Scott** will deliver the keynote address. The conference will also include technical, marketing, and professional development sessions, awards presentations, committee meetings, a trade show, and a demonstration of **Imax Corporation**'s new digital projection system.

The conference will be preceded by a one-day symposium on giant screens and lifelong learning, entitled "The Greater Potential of Giant Screen Experiences: Connecting Society with Science." (Separate registration is required

*(see **GSCA** on page 11)*

Inside *LF Examiner*

View from Outside *by Peter Sciretta*	2
FullDome Summit *by Judith Rubin*	3
The Biz: Film Stock, Deals, Personnel	4–5
In Production	14–15
Premiering This Month	16
Worldwide GS Theater Inventory	17
Bookings Data	18–25
Directory	26–27
Classified Ads	27
Shorts	28

The Dark Knight Smashes Records

Warner Bros.' *The Dark Knight* opened on July 18 in 94 IMAX theaters and 4,272 conventional screens in North America, breaking box office records in both formats in its first several weeks. In its first three-day weekend, the film grossed $158.4 million, of which $6.3 million came from IMAX theaters, just under 4% of the take in just over 2% of the screens. The combined total is the highest grossing opening weekend ever, beating ***Spider-Man 3***'s $151.1 million. In IMAX screens it was the best three-day weekend for a DMR release, even topping all previous five-day weekends except for 2007's ***Harry Potter and the Order of the Phoenix***, which grossed $7.3 million.

The *Dark Knight*'s momentum continued into the second weekend, taking $4.6 million in IMAX theaters, bringing the ten-day total to $16.4 million. In 28 international theaters the film took in $2.8 million in the first ten days, and the worldwide total passed $20 million on July 28, the eleventh day of release. By August 7, the end of its third week, the domestic IMAX total had reached $26.3 million and the global total was over $32 million.

As this issue went to press in the film's sixth week, *The Dark Knight* had become the second-highest grossing film of all time, with more than $490 million in receipts, second only to *Titanic*'s $600

*(see **DARK KNIGHT** on page 6)*

Premiering this month

Proud American
Eagle Eye
Animalopolis

See page 16

IMAX Digital Projectors Roll Out in DC, Philly

Imax Corporation has begun the rollout of its digital projection system in three multiplexes in the Washington, DC, area that were converted from 35mm exhibition in July, and three near Philadelphia, PA, that were converted in August. The company has signed contracts for more than 180 of the systems, and by the end of 2008 expects to have installed 50 in U.S. theaters operated by **AMC Entertainment** and **Regal Entertainment Group**. The rest will be installed in 2009 and 2010.

The system consists of two **Christie Digital** 2K projectors, a specially made **Doremi** server, and a "proprietary image enhancer" developed by Imax. The company has not disclosed the nature of the enhancements this device provides, or revealed the system's technical specifica-

*(see **DIGITAL** on page 7)*

Setting GS Digital Specs

by John W. Jacobsen

Managers of giant-screen theaters in North American science centers believe that converting their theaters to digital projection is in their future, and yet they are unhappy with the solutions being offered. According to a survey recently completed by the **White Oak Institute**, 95% of the responding science center professionals say "yes, we need to be proactive" and support the GS institutional community getting together to define shared museum standards for digital projection and distribution.

The White Oak Institute and our part-

*(see **STANDARDS** on page 8)*

Note: As of Jan. 1, 2025, this issue, and all issues of *LF Examiner/Maximage,* are licensed under Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International. https://creativecommons.org/licenses/by-nc-sa/4.0/

LFexaminer
THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

Founded 1997 as MaxImage!

September 2008
Volume 11, Number 8

Editor/Publisher
James Hyder

Associate Editor
William Hyder

Circulation Manager
Thomas Jacobs

Published 11 times a year by Cinergetics, LLC, and distributed by first class mail.
Printed in the USA.

ISSN 1532-5504

Subscriptions: US$377
Outside North America: US$427
All payments must be made in US funds.
Substantial discounts are available for multiple subscriptions to the same address.

Editorial Offices
5430 Lynx Lane, #223
Columbia, MD 21044-2302 USA
Tel: 410-997-2780
editor@LFexaminer.com

© 2008 by Cinergetics, LLC
All rights reserved. No portion of this publication may be reproduced by any means without written permission of the copyright holder.

Copyright Warning and Notice
It is a violation of U.S. and international copyright laws to reproduce all or part of this publication or its contents by any means. The U.S. Copyright Act imposes liability of up to $150,000 *per issue* for such infringement.
Information concerning illicit duplication will be gratefully received.

Individuals and organizations wishing to reprint articles from *LF Examiner* must obtain written permission from us in advance.

The opinions of contributors are not necessarily those of *LF Examiner* or its parent company, Cinergetics, LLC.

Trademarks referred to in *LF Examiner* are the property of their respective owners.

A View From Outside

Hollywood Doesn't Get IMAX

by Peter Sciretta

For weeks, many of the IMAX screenings of ***The Dark Knight*** have been sold out. Ticket-buyers have left those screenings ranting and raving about the IMAX difference. So on Monday, Aug. 11, **20th Century Fox** and **Paramount** announced that they will also be releasing ***Night at the Museum 2*** and ***Transformers: Revenge of the Fallen*** on the big, big, BIG screen.

It makes me angry because Hollywood doesn't even understand why people loved the IMAX version of *The Dark Knight* in the first place. It was because director **Christopher Nolan** shot 20+ minutes of the film using large-format IMAX cameras. The difference in those four sequences (combined with some establishing shots) made for an unforgettable experience.

I remember when I first began encouraging people to wait to see the film in IMAX, there was a backlash, because people just didn't get it — much like Hollywood. They had gone to the movie theater and had seen other big Hollywood films on the IMAX screen, and it wasn't worth the $5+ ticket increase. Not only that, but only a portion of the IMAX screen was being used.

When I was at **DreamWorks Animation** a couple weeks ago, I asked president **Jeffrey Katzenberg** if he had plans to create a movie that would take advantage of the whole IMAX screen. He responded unenthusiastically, claiming the current way they do IMAX is still a "quality experience" for the audience, and that it would depend "on how [Imax's] footprint expands over time".

And that is the issue. Right now, IMAX is only thought of as a supplemental. It's some extra cash to add on to the box office total. But imagine if the movie studios asked themselves "how can we enhance the experience to justify the ticket price increase?" Maybe people would flock to an IMAX release of a film, like they did with *The Dark Knight*.

One only has to look at the numbers. *The Dark Knight* in IMAX accounts for only about 2% of the theaters, but brought in 12.3% of the box office in the third weekend. Tickets were still being scalped on Craigslist.com, even four weeks in.

In the first 19 days of release, *The Dark Knight: The IMAX Experience* grossed over $32 million. I'm guesstimating that *The Dark Knight*'s IMAX total is now probably around $40 million. That's more money than they made in the 4,025 theaters in the film's fourth weekend. That's a lot of cash for just 124 of the 4,300 or so theaters showing the film. And who knows what the final total of the IMAX release could possibly be? Fifty million or more seems possible. That's more money than *Rambo* or *Speed Racer* were able to make in their respective domestic runs.

Now don't get me wrong, I'm not saying that every blockbuster film should feature segments shot in IMAX. I'm just saying that if Hollywood wants to take advantage of a virtually unexploited revenue stream, they need to put some focus on providing a value-added IMAX experience. You want to get people back to the theaters in this on-demand, home-theater-based world? You need to give them a reason. Three-D is one of those reasons, and IMAX could easily be another.

Pixar used to release two versions of its movies on DVD, one that was widescreen, and one that was specially rendered for a full-frame television. Of course, things have changed now, with the widespread adoption of HDTVs. But back then, most families preferred seeing a full-frame version of a movie on their 4:3 TVs. And we all know that the full-frame presentation usually cuts off the sides of the original theatrical frame. Pixar didn't want audiences to miss part of the film, so they spent the time and money to re-render films like *A Bug's Life* for the 1.33 ratio. This way, viewers watching the full-frame version wouldn't miss a thing, and in some cases would even be seeing *more* than those who saw the original widescreen presentation.

My point is that an alternative cinematic presentation can be done. A DreamWorks animated film could be re-rendered for an IMAX presentation (but how much would that process cost?). Katzenberg himself said that the best 3D experience is when the screen takes up your peripheral vision. If he's so gung-ho about 3D, then he should eliminate the widescreen in his IMAX presentations.

Peter Sciretta is a film critic and blogger at Slashfilm.com, where this article first appeared. He can be reached at orfilms@gmail.com.

Used by permission.

FullDome Summit and Domefest, Chicago

by Judith Rubin

On the heels of the week-long **International Planetarium Society** meeting in Chicago (June 27–July 2) more than 100 people chose to stick it out for one more day (and night) of industry immersion and attend the **FullDome Summit and DomeFest** on July 3. The events took place at the **Hyatt Regency McCormick Place** and the **Adler Planetarium** — very appropriate, since the Adler boasted the first permanent fulldome theater installation in the 1990s, and recently upgraded to a **Sky-Skan** Definiti system.

"Fulldome" refers to a digital projection system specifically designed to present content in dome theaters. It combines the ability to navigate three-dimensional digital databases in real time (including detailed terrain models of the earth and extensive astrophysical models of the universe) with a playback system for exhibiting pre-rendered shows. Operators may combine these functions with live narration. A variety of scripting and production software applications exist for creating shows from database fly-throughs. Pre-rendered shows all use a common Domemaster format enabling them to be played back on any fulldome system.

Fulldome system providers include some names that will be familiar to members of the giant-screen film industry: **Evans & Sutherland**, **Spitz, Inc.** (recently acquired by E&S), **Global Immersion**, **Sky-Skan**, **RSA Cosmos**, **Zeiss**, **GOTO**, **Barco**, **Konica Minolta**, **the Elumenati**, **Digitalis Education Solutions**, **e-Planetarium**, **Obscura Digital**, and **Learning Technologies**. The projection system can range from a single fisheye unit to an array of six or more edge-blended projectors.

There are currently more than 400 fulldome theaters in planetariums and educational institutions around the world. That total, which was reached in 10 years, is forecast to increase to around 700 in the next two years. The theaters that draw the most media attention are the biggest — 70 feet (21 meters) in diameter or larger — featured in world-class institutions such as the **Hayden Planetarium** at the **American Museum of Natural History** in New York City and the **Griffith Observatory** in Los Angeles. But more than half are smaller, measuring 40 feet or less in diameter, mostly in schools, and including a number of portable domes. Relationships with educators are the industry's bread and butter.

Chicago's Adler Planetarium

As the technology advances and both the network and awareness of the medium grow, however, fulldome is beginning to reach into areas besides planetariums and schools, and realize potential applications for business, special events, worship facilities, and entertainment. To help the industry step up to these opportunities, a new trade group has formed from within IPS, called **Immersive Media, Entertainment, Research, Science and Arts** (IMERSA). In cooperation with IPS, IMERSA organized the FullDome Summit and officially launched itself there.

An overview of the fulldome industry was delivered by **Mark C. Petersen** of **Loch Ness Productions** (not to be confused with **Mark B. Peterson** of **White Oak Associates**). Loch Ness is a fulldome content creator which maintains an international compendium of fulldome theaters on its Web site, www.lochnessproductions.com. **Mike Bruno**, media director of Spitz, took the podium to show the trajectory of production sources and how it should and must evolve. As fulldome was getting started it was important for system manufacturers to provide a stream of content to customers, and vendors account for most of the existing library of some 100 pre-rendered shows. Bruno pointed out that the network is now large enough, the technology accessible enough, and the process affordable enough for other producers to begin to step in with new creative perspectives. Bruno went on to detail some realities of production, budget, marketing, and sponsorship and pointed out that the business model is at this point anything but fixed. The text and slideshow of his presentation have been subsequently published at Blooloop.com.

As in the giant-screen world, some institutions participate in creating content, and a high-quality stream is expected soon from the **Morrison Planetarium**, part of the new **California Academy of Sciences**, which is re-opening this month. **Ryan Wyatt**, director of the Morrison, talked about the ins and outs of designing the new in-house production facility for specialty formats. The Morrison features a SkyVision fulldome system.

DomeFest provided attendees the opportunity to review a selection of finished shows, works in progress, and technical developments. **Walt Ordway**, the keynote

*(see **FULLDOMES** on page 12)*

THE BIZ

FILM STOCK

Imax posts $12.2M Q2 loss

On Aug. 7, **Imax Corporation** reported its financial results for the quarter and six months ending June 30, 2008. In the second quarter the company lost US$12.2 million (–$0.29 per share) on revenues of $21.2 million, compared to a loss in the second quarter of 2007 of $4.5 million (–$0.11 per share) on revenues of $27.1 million. For the six months ending June 30, Imax lost $22.5 million (–$0.54 per share) on revenues of $44.7 million, compared to a loss of $9.3 million (–$0.23 per share) on revenues of $54.0 million in the first six months of 2007. The company has a backlog of 246 systems with a value of $153 million, although at least 140 of those systems are joint-venture deals, which have no book value because Imax provides them to the exhibitor in return for a share of income.

Imax signed agreements for six theater systems in this year's Q2, the same number as in Q2 of 2007, and installed four systems, compared to seven in the same quarter last year.

Announcing the Q2 results, Co-CEOs **Richard Gelfond** and **Bradley Wechsler** said they were pleased with the "significant strategic progress made thus far in 2008" and expressed confidence that the rollout of the company's digital projection system and the success of films like ***The Dark Knight*** would lead to profitability in 2009. Imax has signed contracts for over 180 digital systems and opened the first six in the Washington, DC, area in July and in Philadelphia, PA, in August (*see article on page 1*). It expects to have 50 digital systems in AMC and Regal multiplexes by the end of the year.

Imax shares, which had traded between $6.31 and $7.89 in the previous three months, did not move significantly in the week following the report. But shortly after the announcement that ***Harry Potter and the Half-Blood Prince*** would be moved from November 2008 to July 2009 (*see item below*), the price fell below $7.00, closing at $6.87 as this issue went to press.

DEALS

Harry Potter moves to 2009

In an unexpected move, **Warner Bros. Pictures** announced in mid-August that the release date for ***Harry Potter and the Half-Blood Prince***, the sixth entry in the massively popular fantasy franchise, has been moved from November 2008 to July 17, 2009. The company said that the effects of the 2007–2008 writers' strike had "chang[ed] the competitive landscape for 2009 and offer[ed] new windows of opportunity that we wanted to take advantage of."

Although Imax said that it is "confident it will secure a solid film" to fill the gap, the change is something of a blow to its expectations for the last half of 2008. No replacement can be expected to match the box office power of *Harry Potter*, and except for ***The Dark Knight***, the rest of the year's DMR films to date have been lackluster performers at best.

Fortunately, no other DMR titles had been set for July 2009, although ***Transformers: Revenge of the Fallen***, just announced (*see item below*), will open three weeks earlier.

The move probably gives a little more breathing space to ***Madagascar 2***, which will open on Nov. 7, only two weeks before the original *Harry Potter* date. Imax had said that the presence of up to 40 digital IMAX theaters by then would reduce *Madagascar*'s print costs enough offset the short window.

Although Imax had not named a replacement for the newly open November slot by press time, possible candidates include *The Day the Earth Stood Still*, a remake of the 1951 sci-fi classic starring Keanu Reeves (**Fox**, Dec. 12); *The Tale of Despereaux*, an animated story of a precocious mouse (**Universal**, Dec. 19); and *Bolt*, an animated family comedy set for a digital 3D release (**Disney**, Nov. 12). (The last Disney film to appear in IMAX theaters was ***Treasure Planet*** in late 2002.)

The next James Bond film, *Quantum of Solace* (**Columbia**), might have been a contender, but it opens on Nov. 7, the same day as *Madagascar 2*.

Less family-friendly possibilities include *Twilight*, a teen vampire story (**Summit**, Nov. 21); *Transporter 3*, a car-chase actioner (**Lionsgate**, Nov. 26); and *Punisher: War Zone*, a crime thriller (**Lionsgate**, Dec. 5). Neither of these studios has released a DMR title to date, although Summit released **Ben Stassen**'s ***Fly Me to the Moon*** last month (*see item on page 28*).

Imax JVs in Japan, Australia

In July, **Imax Corporation** announced its first international joint-venture deals for digital theater systems with chains in Australia and Japan. As with domestic joint ventures, Imax will provide the projection system at no cost to the exhibitor (except for installation and theater renovation expenses) in return for a share of the box office. Details of the financial arrangements were not disclosed.

The Japanese deal is with **Tokyu Recreation**, owner of **109 Cinemas**, one of the country's largest theater chains. The first theater will open in Kawasaki in November, with the second to follow in Shobu early next year. The remaining two "are subject to mutual agreement on sites, pro-

The LG IMAX Theatre Sydney, Australia

THE BIZ

DEALS

jected rates of return, and certain other factors," according to a press release. There are currently ten IMAX theaters in Japan, and 27 other giant-screen theaters, many in planetariums.

The Australian agreement with **Hoyts Cinemas Ltd.**, is for four digital theaters in Perth, Melbourne, and Sydney. The first three are set to open in December. The fourth, in Melbourne, will open in 2009. The deal will double the number of IMAX screens in Australia.

However, one of those existing theaters is not happy about the Hoyts deal. **Mark Bretherton** is CEO of the **LG IMAX Theater Sydney**, which has the distinction of having the world's largest cinema screen, at 97x177 feet (30x36 meters). He and co-owner **Peter Ivany** complained to *Variety* about Hoyts' use of the IMAX brand on digital screens retrofitted into existing 35mm auditoriums. Bretherton's full comments to *LF Examiner* appear in the box below.

Imax co-CEO **Richard Gelfond** countered by telling *Variety* that "'The IMAX Experience' is not just about the size of the screen. There are a lot of elements that has [sic] to do with the image going to the peripheral vision, the angle you're sitting, the sound, theater configuration, how we process software technology."

(*For more about the IMAX digital system, see article on page 1.*)

Four DMR titles announced

In August, **Imax Corporation** announced four additions to its schedule of DMR releases for 2008 and 2009. First, on Sept. 26, is **DreamWorks Pictures'** ***Eagle Eye***, a thriller starring **Shia LaBeouf** and **Michelle Monaghan** as two strangers who become pawns in a political assassination plot. **Billy Bob Thornton** and **Rosario Dawson** also star.

On March 6, 2009, Warner releases ***Watchmen***, based on the graphic novel by **Alan Moore** and **Dave Gibbons**. Directed by **Zack Snyder** (***300***), it stars **Billy Crudup**, **Carla Gugino**, **Stephen McHattie**, and **Jeffrey Dean Morgan**.

May 22 will see the opening of ***Night at the Museum 2: Battle of the Smithsonian*** from Fox, a sequel to the 2006 comedy that also ran in IMAX theaters, with **Ben Stiller**, **Amy Adams**, **Owen Wilson**, and **Dick Van Dyke**.

The last new DMR title to be announced is DreamWorks' ***Transformers: Revenge of the Fallen***, set to open on June 26, 2009, a sequel to last year's summer blockbuster that was released in a DMR version in September, several weeks after its conventional opening, to fill the hole left when ***Shine a Light*** was moved to spring 2008.

The new titles bring to eight the number of DMR releases in 200, assuming a replacement for November's ***Harry Potter and the Half-Blood Prince*** is found (*see item above*), and boost 2009's total to six.

Statement from Mark Bretherton, CEO of LG IMAX Theater Sydney

For the record, we've spent more than AUD$12 million (US$10.4 million) marketing the IMAX brand through our film and theater marketing since opening in 1996. I think our box office results show we have done a very successful job of positioning the IMAX brand in Sydney and making the word IMAX totally synonymous with a compelling, giant-screen, immersive experience. We've had no complaints from Imax Corporation on this front, in fact the opposite, they've been more than happy.

To our chagrin, they have leveraged off 12 years of our hard work (and financial investment) building that brand to introduce a lesser IMAX experience in Sydney, one that will take place on a screen a little bigger than 1/4 the size of our screen. I understand it is their intention to brand both 15/70 and digital under the same umbrella of "The IMAX Experience." Frankly, that's nonsense, based on the current perceptions of what the IMAX brand means. Sydney audiences won't be fooled for a minute. There will be a backlash, and I'm concerned we will be the target of the cynicism as most Sydney residents believe *we* are "IMAX." We'll take steps to ensure our audience fully understands the difference; after that they can make up their own minds.

Imax [Corporation] stands at the threshold of damaging a very powerful brand. I don't see why they can't apply the premium values of the IMAX brand to the digital roll out, but to position it differently, and for what it really is: a premium *multiplex* cinema experience.

PERSONNEL

Threinen leaves Nat Geo

Derek Threinen has left his position as director of film marketing with **National Geographic Cinema Ventures** to "explore some interesting new opportunities" as a consultant. He had been with Nat Geo since 2006, where he had helped launch several giant-screen films, including ***Sea Monsters***, ***U2 3D***, and ***Lions 3D***.

Derek Threinen

Threinen has signed a contract with **Smithsonian Business Ventures** to assist the development of several projects, including a digital theater and simulation attraction at the **National Museum of American History**, "a theater technology review and upgrade" for the **National Air and Space Museum**'s **Udvar-Hazy Center**, and a renovation of the IMAX theater at the National Museum of Natural History. He will also consult on marketing for several giant-screen film launches and on the Web presence of the Smithsonian's theaters.

Before Nat Geo, Threinen was employed by **Imax Corporation** for five years, where he helped build, launch, and operate the **Simons IMAX 3D Theater** at the **New England Aquarium** in Boston. From

*(see **BIZ** on page 13)*

The Dark Knight Smashes Box Office Records

*(from **DARK KNIGHT** on page 1)*

million. (When adjusted for inflation, *Dark Knight* is the 36th highest-grossing title.) According to BoxOfficeMojo.com, IMAX screens account for about 8% of total receipts to date, or about $39 million.

Excitement builds

Advance ticket sales topped $2 million more than a week before the opening, and most IMAX theaters showing the film were sold out for all shows in the first week or two, including midnight shows and, in some cases, round-the-clock screenings. Sold-out shows continued into the third week, and in mid-August, a month after it opened, tickets for some shows at the **AMC Loews Lincoln Square Theater** in New York City were being scalped online at Craigslist.com for $4 over their nominal $16 face value.

At the **Pacific Science Center** in Seattle, WA, **Diane Carlson** reports that "we opened with a 33-hour nonstop run...[and] missed 100 consecutive sellouts by one show — Tuesday at 1:00pm!" In the first four weeks, 95% of her shows were sold out. According to **Marlene Janetos**, the **Museum of Discovery and Science** in Fort Lauderdale, FL, "sold out 75 consecutive shows in advance through phone sales and walk-up... [and] ran 98 shows at 97% capacity for the first three weeks." **Tim Hazelhurst** of the **Marbles Kids Museum** in Raleigh, NC, says, "We sold out the first 48 shows in a row, and have sold out at least one show a day since. We even added 11 a.m. screenings on Saturdays for a few weeks, to help with the demand."

At the **Tropicana Resort and Casino** in Atlantic City, NJ, **Kathleen Florich** reports that "74 out of the first 77 shows sold out," and "weekends are still going strong!"

(We asked several multiplex operators to share their accounts of the film's performance, but received no replies.)

Major promotions with local media were common, as were costume contests, special decorations, mail and e-mail notices, and other marketing efforts. Seattle's Carlson got all of her staff involved: a projectionist created a huge wall collage of *Batman* comic-book covers; an usher rigged up a Bat-signal to project on the theater's screen; theaters operations manager **Philip Roewe** got the facilities crew to light up our 110-foot tall arches in Joker purple and green.

Carlson, who has the luxury of two separate IMAX theaters, says, "the DMR product...introduces new audiences to our facility, gets us the 16–24-year-olds, brings us a more diverse audience (economically and ethnically), and confers a 'cool' aura. Now, when blogging and Twittering are so important, to have our 16- to 20-something-year-old staff be able to message their friends that they had better get their ticket requests in because this is the hottest film in town and they work at the place to see it — is worth gold."

DP Wally Pfister (right) filming with the IMAX camera. Director Christopher Nolan is in the center, with scarf.

Kathy O'Connell of the **Great Clips IMAX Theatre** in Apple Valley, MN, says that in mid-April a customer asked the theater to project his marriage proposal on screen before the first screening of *The Dark Knight*. The groom booked tickets for his bride-to-be and 30 friends, and before the midnight show, dressed in a purple Joker costume, he popped the question in front of a full house, including cameras from two TV stations. (She said yes.)

Filmed in large-format

With a budget of $180 million, *The Dark Knight* is the second in a new series of *Batman* films directed by **Christopher Nolan** and starring **Christian Bale** in the title role. The first, 2005's ***Batman Begins***, was also released in a 15/70 version. *The Dark Knight* has received widespread critical acclaim, with a 90% positive rating from top critics, according to RottenTomatoes.com.

The Dark Knight is the first Hollywood movie to be filmed, in part, with IMAX cameras. Approximately 28 of the film's 152 minutes were captured on 15/65 film, and in IMAX theaters those sequences fill the full height of the screen. This has the greatest effect in theaters equipped with GT or SR projectors, whose screens have the tall 1.33 aspect ratio.

MPX theaters (about a third of those showing the film) use a shorter 1.78 screen, which is better suited to the wide ratio of most DMR films. In those theaters, the up-res'ed 35mm portion of the film fills a larger percentage of the screen, making the transition to the full 15/70 frame less obvious (and, presumably, less effective). In 35mm theaters there is no change to the aspect ratio, making the transitions all but invisible, although some industry insiders have said they observed less film grain in the LF shots.

Nolan believes in avoiding digital special effects as much as possible, especially for Batman, "the most real of all the superheroes, who has no superpowers." For this reason he decided to capture portions of the movie on the world's largest film format. Airplanes flying through Hong Kong, buildings exploding, and star Christian Bale (not a stuntman) standing atop the 1,450-foot (442-meter) Sears Tower in Chicago, are all the real thing, shot on 15/65 stock.

Nolan had briefly experimented with

Warner Bros. Pictures

the IMAX camera on his previous film, *The Prestige*, to get a sense of how best to work with the 100-pound (45-kilogram) machine. Director of photography **Wally Pfister** said at the **Cine Gear Expo** that he and Nolan did other early camera tests. "Very guerilla-style, we drove down Hollywood Blvd. without a permit, shooting. We needed to get an idea what we were getting ourselves into."

Nolan and Pfister shot the opening bank robbery scene of *The Dark Knight* before starting principal photography so that it could be attached as a trailer on the IMAX edition of ***I Am Legend*** in December 2007. Producer **Charles Roven** told *Comic Book Resources* that the prologue provided "a test for the shooting methodology with the IMAX cameras. We got into a rhythm and worked it out so that when we were doing it for major production, we had already worked into a groove." Pfister adds that during production, "Christopher was very conscious of the IMAX format," and adjusted framing (lower) and editing of the LF sequences (slower) to suit the giant-screen medium.

The LF sequences were all scanned at 8K resolution, much higher than the 2K usually used for conventional movies, and four times higher than the 4K that is often used in giant-screen films. They were then incorporated into the final film with the 35mm material that was digitally enhanced with Imax's DMR process. The resulting 152-minute movie stretched the limits of the largest platter systems in the 125+ theaters that showed it.

The cost of shooting 15/65 is four times that of 35mm, according to Pfister, and the noise of the IMAX camera makes shooting sync sound difficult. But despite those obstacles, he says that the *Dark Knight* shoot went smoothly, and he and Nolan are thrilled with the results. Imax co-CEO **Richard Gelfond** has since said that the film's success has led other Hollywood filmmakers to inquire about using

*(from **DIGITAL** on page 1)*

tions, or said if it is fully compliant with the standards of the **Digital Cinema Initiatives**.

Imax's executive vice president for technology, **Brian Bonnick**, recently told *The Hollywood Reporter* that after performing its DMR process on a movie, Imax creates a 4K digital cinema package (DCP) for delivery to theaters. In the theater, "images from the two projectors overlap, so in a sense, technically speaking, it's 2K resolution. But what this new Imax system does is increase image fidelity. The images are of a higher quality than you would get with a single projector." The term "image fidelity" was not defined.

Changes to a converted theater include replacement of the existing screen with a silver screen that extends to the full width and height of the theater, usually expanding previous screen's size by several feet in each direction. The screen is moved closer to the seating area and, in some cases, a few rows of seats are removed. The sound system is replaced with an IMAX six-channel system.

The seating rake is not changed. While most digital (and MPX) theaters have stadium seating, their rake angles are typically much shallower than those of purpose-built IMAX theaters. Also, most multiplex auditoriums are deeper in relation to screen width than classic IMAX houses, which are usually about as deep as they are wide. Therefore the average field of view in an IMAX digital theater will be narrower (and hence less immersive) than in a giant-screen theater.

Like Imax's 15/70 film-based MPX projector, the digital system is designed for screens no larger than 44x70 feet (13.4x21.3 meters), although most screens converted from 35mm projection will be significantly smaller. The three AMC theaters in the DC area all have screens about 28x50 feet (8.6x15.2 meters). The 35mm screens they replaced were about three feet (one meter) smaller on each side.

In contrast, the world's largest cinema screen, at the **LG IMAX Theatre Sydney** in Australia, is 97x117 feet (29.6x35.7 meters), or about eight times the area of the first digital screens. The average screen in an IMAX theater with the original, full-sized GT projector is 60x80 feet (18.3x24.4 meters), three-and-a-half times larger.

A significant part of the difference in area is the reduced height of the digital (and MPX) screens, which have an aspect ratio of 1.78, compared to the 1.33 ratio of the classic theaters. The shorter ratio suits most Hollywood films, but reduces the field of view in the vertical dimension.

Most of the digital theaters will be operated as joint ventures between Imax and the exhibitor. Under these deals, Imax provides the projection and sound system at no cost to the operator, except for some installation and theater renovation expenses. In return, Imax gets a portion of the box office on a continuing basis. The deals allow the exhibitor to have an IMAX branded theater with little initial cost, and give Imax a larger and more regular income stream than the lease deals it made for its film-based systems.

Late last year, AMC announced a 100-screen JV agreement (*see LF Examiner, January 2008*), and in March Regal signed a similar deal for 31 screens (*see LFX, April 2008*). The systems under both deals will be installed by 2010, doubling Imax's footprint in North American multiplexes over current levels. The company has also signed JVs with exhibitors in Japan and Australia (*see The Biz, page 4*).

Although the Washington, DC, area theaters opened the same weekend as ***The Dark Knight***, they did not show it. (*LFX* has heard rumors that director **Christopher Nolan** refused to allow the movie to be shown on the smaller digital screens.) The DC and Philadelphia theaters all opened with ***Kung Fu Panda: The IMAX Experience*** and 2002's ***Space Station 3D***.

Imax claims that by virtually eliminating the cost of film prints ($25,000 for a 2D feature, double that for 3D), the digital system will enable Hollywood studios to release more films to IMAX theaters. Co-CEOs **Richard Gelfond** and **Bradley Wechsler** say they expect in a few years to see 10–12 DMR films per year, up from the 6–8 of recent years.

Imax will demonstrate the digital system to the giant-screen industry on the last day of the **Giant Screen Cinema Association**'s conference in New Jersey this month.

Industry Joins to Set Digital Projection Specs

*(from **STANDARDS** on page 1)*

ners, the **Giant Screen Cinema Association**, the **International Planetarium Society**, the **Association of Science-Technology Centers**, the **Institute for Learning Innovation**, *LF Examiner*, and the **MacGillivray Freeman Films Educational Foundation**, are seeking funds from the **National Science Foundation** to convene the **Digital Immersive Screen Colloquium for Unified Standards and Specifications** (DISCUSS). If the grant is awarded, it will cover a three-day colloquium of science center leaders and technical experts in the giant-screen theater and digital planetarium fields. They will be briefed on relevant research and will discuss establishing shared Digital Immersive Giant-Screen Specifications (DIGSS).

Such shared protocols will set the stage for transformative innovations in museum-quality learning experiences by helping the global network of 260 institutional IMAX and other institutionally oriented GS theaters embrace the digital age with a format that serves museums' needs for both immersive learning and economic sustainability.

This is the objective of the DIGGS Initiative which kicks off with the DISCUSS colloquium, ideally next year. That acronym also expresses our pre-colloquium strategy: Get discussions going everywhere in the field, and funnel the conversations into the process. DIGSS is a community project, and you, dear readers, are the community.

The Need

During the analog, film-based giant-screen era that began in the early 1970s, an estimated one billion dollars of capital was invested by museums, educators, the NSF, and others to create a global network of 207 institutional GS theaters and over 215 educational films. The NSF has invested in at least 30 GS films, many of which are still in distribution.

Now that investment is at risk. While audience demand remains strong for the medium, and its learning impact continues to improve, the conversion to digital projection by the conventional cinema industry points to an eventual phasing out of analog film stock and processing laboratories.

At the same time, the digital planetarium (also known as "fulldome") field is maturing. Any look forward must also think about economic and technical convergence of institutional GS theaters with the world's 432 fulldome theaters. "Digital Immersive Giant Screens" is a term that embraces GS flat and dome screens as well as fulldomes and planetariums. While the current market and technical distinctions are important, now is the time for both industries to at least consider what convergence might mean for the future of digital immersive learning experiences.

However, without coordination and high-level leadership, this convergence will happen neither quickly nor easily. Ninety-five percent of respondents to a recent survey (*see below*) believe they have an average of about six years before they must convert to digital projection. In that time, our field has to formulate shared standards (DIGSS), adopt them, the market has to respond with systems that meet our standards, museums have to raise the money, and finally, theaters have to be converted to digital. A tall order, so let's get started!

We believe the following:

- The size of the global network of flat and dome GS theaters enables competitive film production, resulting in a large and diverse library of films produced by experienced professionals.
- The overall quality of the library and of the field's talent and expertise is related to the health, size, and continuity of the theater network.
- For institutional GS theaters, good educational films made for the institutional network are better, in terms of mission and margin, than Hollywood films made for conventional theaters and re-purposed for GS screens.
- This international network of analog GS theaters attracts repeating audiences because it is large enough to support an average of ten new additions to the non-fiction film library per year (over the last five years).
- For museum visitors, giant screens are distinctly different from conventional screens in that their greater resolution, brightness, and size can produce viscerally immersive experiences, unlike conventional screens.
- Used well, GS films can be powerful, both educationally and economically, through the medium's experiential learning and box office appeal.
- The institutional segment of this network wants digital solutions that work at least as well as the current analog systems, if not better.
- The survival of the global network of institutional theaters depends on our working together to establish our own standards that will enable an open market of system manufacturers, suppliers, producers, and distributors that can help us transition to the digital world on our terms and leverage our significant investments in this powerful educational and economic medium.

The issue

Currently, none of the digital chip manufacturers has announced plans to create a high-resolution digital chip that is the correct aspect ratio for existing GS theaters. As a result, all suppliers, including **Imax Corporation**, are focusing on the wider Hollywood aspect ratios. Museums, with their commitment to unique and immersive learning experiences, have succeeded with analog GS theaters precisely because they are unlike Hollywood and offer a level of experience unmatched by other formats (Flagg 1998, 2005; GSTA 2005).

For the relatively small market of such theaters, compared to Hollywood venues, this means that we must take an active role in specifying the digital format that is right for museums, to encourage manufacturers to develop appropriate digital technologies. A significant partner in this venture could be the world's inventory of 432 (and growing rapidly) fulldome theaters.

Giant-Screen Theater Managers Survey Results

by John W. Jacobsen

The **White Oak Institute** conducted a Front-End Survey in June and July 2008 to assess current attitudes among professionals on the institutional side of the giant-screen industry toward the potential shift from analog to digital projection. One hundred forty-three mail-in surveys were sent out and 43 science center professionals returned the 12-question survey, a response rate of 30%.

The responses represent 39 giant-screen theaters, 29 of which are IMAX branded, and 18 planetariums and fulldomes. Some managers oversee multiple theaters, and some institutions offered responses from both the director and the theater manager, which was our intent. (The survey was intended to assess the opinions of individual professionals, not an institution's official position.) Twenty-seven museum directors and departmental VPs responded, as did 22 GS theater and planetarium managers. Five of these are double counts of respondents who manage two or more theaters.

Only museum professionals at predominantly science-related institutions were surveyed. One of the project's objectives is to heighten awareness of the potential for shared digital protocols and increase attitudes toward their adoption among informal science educators, and this survey provides benchmark data.

Findings

Timing: On a calculated average, the respondents felt their GS theater would have to convert to digital within 6.35 years. Actual responses showed a range from zero to more than 12 years, with the most significant clustering at four to seven years. A small subset indicated that they were considering alternate uses for their GS theater.

Change Motivator: There was a wide range of beliefs about when the GS theater should start its conversion process, which is best described by showing the results:

- 6 As soon as possible with whatever systems are available
- 6 As late as possible with whatever seems best at the time
- 0 When Imax Corporation has any kind of digital

*(see **SURVEY** on page 10)*

Without this proactive stance, museum giant-screen theaters might be forced to convert to Hollywood standards, or close.

A clear set of shared, open specifications for brightness, resolution, aspect ratio, digital file transfers, and other factors will put a transition plan in place for the institutional segment of the GS field to go digital. These specifications may enable a convergence of both fields to create a much larger global network than either field has enjoyed alone. Once such specifications are adopted and published, equipment manufacturers and show producers will be better able to raise capital with a justifiable hope for better returns. Such shared protocols will also help catalyze economic development.

Imax Corporation, the leading supplier of GS theater equipment, has introduced its digital projection system, but it is currently limited to flat screens of modest scale and will use a Hollywood aspect ratio (1.9) rather than the squarer, more immersive, 1.33.

Classic flat IMAX screens have aspect ratios that are taller than conventional cinemas. This added height contributes to the sense of being inside the image, as the viewers' cone of vision does not perceive edges. The immersive size, brightness, and resolution make the moving image seem like a real experience. GS domes are even more immersive, as they envelop the audience overhead and on the sides. The steep tilt of the seating platform in both flat and dome GS theaters allows for a visceral sensation of soaring that turns audiences into participants in an immersive journey.

Fulldomes are also immersive, but are seldom tilted as much as GS domes. Planetarium/fulldome technology, which has been going digital for some time, is advancing rapidly, albeit with some significant limitations from the GS theater perspective. Since their shows largely focus on astronomical objects in the night sky, the fulldome community is less concerned about the brightness and resolution needed for live-action photography. Fulldome production has relied on computer graphics, generating most of its imagery from virtual animation rather than real-world photography.

In comparison to GS budgets and expertise, fulldome production remains a cottage industry, and no fulldome show has ever come close to earning the box-office revenues of the top GS films.

Nevertheless, fulldome technology may be one of the routes of salvation for GS dome theaters. In return, fulldomes could benefit from the GS field's relative success at audience-attracting film productions and at generating revenues from its well-established, multi-platform, distribution networks.

There are at least two GS theaters that have already incorporated digital systems, and others must be in discussions about conversions. Without the DISCUSS Colloquium, sporadic conversions will proceed idiosyncratically, requiring multiple and costly distribution formats, or at worst, unique and incompatible libraries. If there is no initiative for industry-wide standards to support digital program production of the scale and quality that we have enjoyed in the analog era, the network could fracture in a babble of incompatible systems.

So, dear reader, please discuss DIGSS among your colleagues and let us know what you think — we want as much input as we can get before the colloquium, provided NSF or some other source agrees to fund it.

John W. Jacobsen is CEO and co-principal investigator of the White Oak Institute, a new non-profit dedicated to research-based museum innovation. He is also president of White Oak Associates, Inc., museum and theater planners and producers. He can be reached at jjacobsen@WhiteOakInstitute.org.

*(from **SURVEY** on page 9)*

projector available
- 17 When Imax Corporation has a GS digital projector reasonably equivalent in size, brightness, and resolution to our current analog system
- 6 After a number of other theaters have successfully converted to digital
- 8 We will convert to an alternate use when it looks better than continuing with GS programming
- 4 Not sure/haven't thought enough about it

Brand Loyalty: 42% want to continue with IMAX in some way, although two-thirds of these would prefer to do so under an ownership model with no use restrictions. Forty-four percent do not care about brand as much as other factors, and 14% were not sure or haven't thought enough about it.

Partial Screen Coverage: The majority of respondents (71%) would not support going with an IMAX MPX or digital projector that filled only part of their screens. On the other hand, 19% would accept that format, and 10% were not sure.

Shared Standards: An overwhelming majority (95%) and all the upper managers believe that the GS institutional community needs to get together to define shared standards for digital projection distribution. Only two respondents felt that the marketplace would provide the solutions. This is the key finding for the DISCUSS proposal to the **National Science Foundation** as it indicates field-wide support for the objectives of the DIGGS Initiative and its first step, the DISCUSS Colloquium.

Fulldomes: Since the DIGGS process aspires to incorporate prior work done by fulldomes and share with them perspectives on the future of immersive learning media, a number of North American planetarium and fulldome managers were also sent the survey, and 22 of them responded. Within that group, 77% had digital fulldome capability or were planning on implementing it within five years. However, 18% intend to continue primarily as an optical planetarium. Forty-seven percent say they are compliant with the IPS domemaster standard, or will try to become so in the future. However, 43% will either follow their own standards, or were not aware of the domemaster standard, or had not thought about it. Fifty-two percent believe their planetarium/fulldome should eventually be able to show digital GS-type films, yet 24% thought that planetariums/fulldomes should go in a different direction from GS theaters, with one quarter of 21 respondents to that question not sure.

DISCUSS front-end survey responses

1. My Name/Institution: 43 responses

2. Our Institution Has: (Check all that apply)
   - 15 IMAX Flat Screen
   - 14 IMAX Dome Screen
   - 4 Non-IMAX GS Flat Screen
   - 6 Non-IMAX GS Dome Screen
   - 6 Planetarium with primarily an optical star field
   - 12 Planetarium/Fulldome including video/digital projection covering most or all of the dome

3. Please tell us your role at the science center/museum (please check those that most apply, more than one responsibility is possible):
   - 19 Museum CEO/Director/Manager
   - 8 Departmental VP/Manager
   - 18 GS Theater Director/Manager
   - 4 Planetarium/Fulldome Director/Manager

The next questions are seeking your current individual professional opinion, not your institution's official position. If you have a GS Theater, please proceed with the next questions; if only a Planetarium/Fulldome, please skip to Q10.

4. When do you believe your GS Theater will have to convert to digital because a sufficient number of analog films will no longer be available? (Please check only one):
   - 7 Within 0-3 years
   - 21 Within 4-7 years
   - 10 Within 8-12 years
   - 2 12+ Years
   - 0 Never
   - 3 Not Sure/haven't thought enough about it
   - 3 We are considering alternate uses for our GS theater

5. When do you believe your GS Theater should start the conversion process? (If more than one apply, please indicate your priority, with 1 being highest.)
   - 6 As soon as possible with whatever systems are available
   - 6 As late as possible with whatever seems best at the time
   - 0 When IMAX has any kind of digital projector available
   - 17 When IMAX has a GS digital projector reasonably equivalent in size, brightness and resolution to our current analog system
   - 6 After a number of other theaters have successfully converted to digital
   - 8 We will convert to an alternate use when it looks better than continuing with GS programming
   - 4 Not sure/haven't thought enough about it

6. Do you want your future digital theater to be:
   - 6 IMAX branded under a similar business model to what they currently offer
   - 12 IMAX branded under an ownership model with no use restrictions
   - 19 I don't care about brand as long as it:
     - 14 serves our own specific needs, even if those are shared by only a few other digital GS theaters
     - 5 is like many other digital GS theaters
   - 6 Not sure/haven't thought enough about it

7. Would you support going with an IMAX or other digital projector that filled only part of your screen, for instance, using the shorter MPX aspect ratio?
   - 8 Yes
   - 29 No
   - 4 Not sure, haven't though enough about it

8. Would you support using lenses or resizing or other digital processes to adjust a shorter image to fill your screen if it could be done with minimal distortion?
   - 11 Yes
   - 7 No
   - 9 Not sure, haven't though enough about it
   - 17 I doubt such adjustments can be made without problematical distortion

9. Do you believe the GS institutional community needs to get together to define shared standards for digital projection and distribution?
   - 40 Yes, we need to be pro-active
   - 1 No, IMAX will develop solutions which we will adopt when ready
   - 1 No, the marketplace will present alternative solutions and we will choose what works best for us
   - 0 Not sure/haven't thought enough about it

If you do not have or do not manage a Planetarium/Fulldome, skip the next questions.

10. Our Planetarium/Fulldome:
    - 8 Converted to all digital in _____
    - 10 Plans to convert to all-dome digital in _____
    - 4 Will remain primarily an optical planetarium for the foreseeable future
      Not sure/haven't thought enough about it

11. Our Planetarium/Fulldome:
    - 7 Is compliant with the IPS "Domemaster" standard for fulldomes
    - 4 Will try to become compliant with the IPS standards for fulldomes
    - 5 Will follow standards specific to our needs
    - 5 Is not aware of the IPS standards for fulldomes
    - 2 Not sure/haven't thought enough about it

12. I believe our Planetarium/Fulldome, while retaining the abilities to show interactive star fields, computer graphics and the library of fulldome productions:
    - 11 Should eventually be able to also show digital GS-type films
    - 5 Should go in a different direction from GS dome theaters
    - 5 Not sure/haven't thought enough about it

GSCA Conference, Sept. 8-12, Jersey City, NJ

*(from **GSCA** on page 1)*
for the symposium.)

New Films

Half of the ten new films have never been screened at a North American giant-screen conference. They include **Graphic Films'** ***Animalopolis***; **Science North**'s ***Mysteries of the Great Lakes***; ***Proud American*** from **LightSource LLC**; ***Van Gogh: Brush with Greatness*** from **Camera Lucida** and **La Geode** in France; and a previously unannounced project, ***The Light Before Christmas***, a digitally captured stop-motion animated film from **Tandem Motion Picture Studios** in Utah.

Of the 20 films in production, five non-Hollywood titles will be presented for the first time. They include **Ben Stassen**'s next animated feature, ***Around the World in 50 Years***; the 3D conversion of 1985's **Grand Canyon** from **Destination Cinema**; two space films: ***Outside In*** by **Stephen Van Vuuren** (*see LF Examiner, Summer 2008*) and ***Quantum Quest*** from **Jupiter 9 Productions**; and ***Red Crabs: Australia's Christmas Island*** from **Mark Simpfendorfer**.

Similarly, of the 18 films in development, eight (except two DMR titles) have not been seen at a previous conference.

The new entrance to the Liberty Science Center.

Professional Development

The meeting will include sessions on the following topics:

- The Brand Is Dead, Long Live the Brand!
- Commercial Theater Success Stories
- New Films Marketing
- New Members Workshop
- Enhancing the Lifelong in Lifelong Learning
- The Projector Ate My Film...
- Giant Screen Digital: Contradiction in Terms or the New Paradigm?

Lifelong Learning Symposium

On Monday, Sept. 8, the day before the conference proper starts, the Liberty Science Center will host a symposium on the impact of giant-screen films in educating the public about science. With presentations from a dozen speakers and breakout workshop sessions, the symposium aims to increase the focus on science in GS films, communicate science content in films more effectively, and increase public interest in science through the network of institutional GS theaters. For more infor-

GSCA 2008: New Films, Films in Production, Films in Development

New Films	Production Company
Animalopolis	Graphic Films Corporation
Dolphins & Whales 3D	3D Entertainment
Grand Canyon Adventure	MacGillivray Freeman Films
The Light Before Christmas	Tandem Motion Picture Studios
Mummies 3D	Gravity Pictures
Mysteries of the Great Lakes	Science North
Proud American	Light Source
U2 3D	3ality
Van Gogh: Brush with Genius	La Geode
Wild Ocean	Giant Screen Films

Films in Production	Production Company
Arabia 3D	MacGillivray Freeman Films
Around the World in 50 Years	nWave Pictures
Eagle Eye: The IMAX Experience	DreamWorks Pictures
Grand Canyon 3D	World Cinemax Productions
Journey to Mecca	SK Films
Legends of the Sky	K2 Communications
Madagascar: Escape 2 Africa	DreamWorks Animation
Magic Tale, The	Orbita Max
Molecules to the Max	Nanotoon Productions
Monsters vs. Aliens	DreamWorks Animation
Outside In	SV2 Studios
Quantum Quest	Jupiter 9 Productions
Red Crabs 3D	Mark Simpfendorfer Productions
Return to Everest 3D	MacGillivray Freeman Films
Sharkwater 3D	RPG Productions
SlitScan 3D	Graphic Films Corporation
To the Arctic 3D	MacGillivray Freeman Films
Under The Sea 3D	Imax Corporation
Watchmen: The IMAX Experience	Warner Bros.
We the People	Inland Sea Productions

Films in Development	Production Company
Animalopolis 3D	Graphic Films Corporation
Beauty and the Beast 3D	Principal Large Format
Cool Planet	Stephen Low Company
Dolphins 3D	Liquid Pictures
Flight of the Butterflies	Principal Large Format
Harry Potter and the Half-Blood Prince	Warner Bros.
Heart of Africa	MacGillivray Freeman Films
Hubble 3D	Imax Corporation
Humpback Whales 3D	MacGillivray Freeman Films
Ice Age, The	Giant Screen Films
Iceland	Day's End Pictures
Journey to the Ends of the Earth	Science North
Native America 3D	MacGillivray Freeman Films
Night at the Museum 2	Twentieth Century Fox
Rescue	Stephen Low Company
Sea Turtles 3D	3D Entertainment
Transformers: Revenge of the Fallen	DreamWorks Pictures
Ultimate Wave 3D	Stephen Low Company

*(from **FULLDOMES** on page 3)*
speaker at the FullDome Summit, profiled the **Digital Cinema Initiatives** as an example of how industry players can cooperate in order to maximize the potential for showing product and growing together.

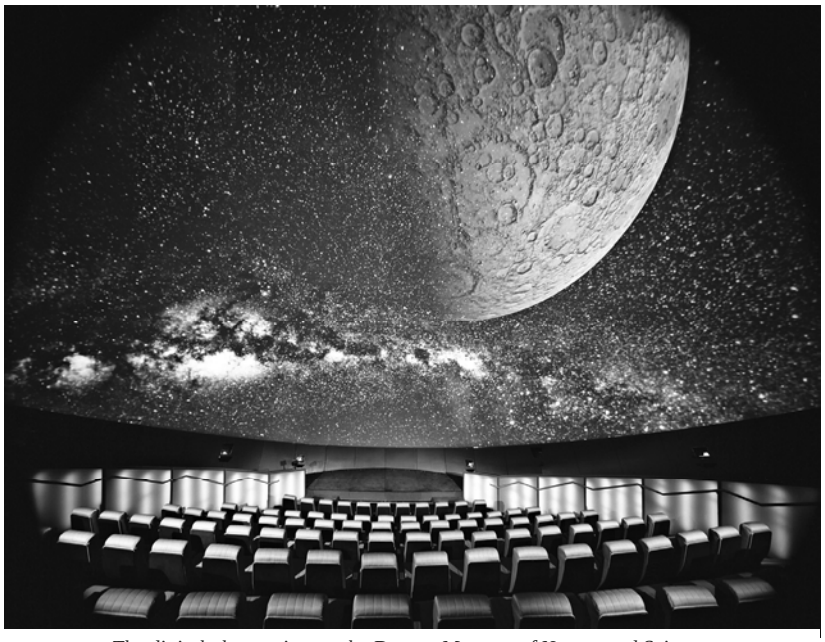
Sound system standards

The need for some kind of standard in the area of sound systems and sound production was pointed up in two presentations, "Methods for sharing audio among planetariums" by **Leslie Gaston**, **Peter Dougall**, and **Curtis Connelly**, of the Department of Music and Entertainment Industry Studies at the **University of Colorado**, and "The future of sound for fulldome environments" by **Rene Rodigast** of the **Fraunhofer Institute for Digital Media Technology** in Ilmenau, Germany. (Abstracts of all summit presentations are available on the IMERSA website at www.imersa.org.)

We spoke with a well known sound designer who is active in the giant-screen industry, **Brian Eimer** of **Images in Sound**. Eimer agrees that the sound factor needs development and standardization. He outlined a series of steps toward creating an audio standard that would specifically address, and make the most of, the immersive qualities and the acoustic conditions of dome theaters. "Start by analyzing the best examples of what's being done with sound in fulldome theaters now. Then, using the 5.1 principle as a base model, alter it slightly for speaker and subwoofer placement — maybe with a few extra speakers up top. It should go to eight channels fairly easily. Run some tests to determine what works best for eight-channel or 5.1, paying attention to intelligibility, directionality, and location of sound. Develop it fully in one planetarium, then test it in others."

The curved surface of the dome means that sound reflection is always likely to be an issue, just as light reflection is. "You're never going to get away from it, but you can come up with standards that minimize it," says Eimer.

While recognizing that most fulldome operators have limited development budgets, Eimer pointed out how investing more in sound can help fulldome move forward. "Adding immersive sound to these immersive visuals will give fulldome productions amazing power. In some cases, it will dramatically change audience perception from 'kinda cool' to a real 'wow' reaction. There is so much potential in this medium for allowing your audience to be completely overtaken, completely immersed. Naturally, I'm intrigued by the opportunity to explore the full potential of the dome in terms of sound, in a way that isn't happening in giant-screen dome theaters. When I mix a giant-screen film, I'm very much into a surround-type feel, a wraparound. I'm excited by fulldome because the visuals are wrapping as well. I see huge potential for underwater content as well as space theater and many other subjects."



The digital planetarium at the Denver Museum of Nature and Science.

Could fulldome be the next big thing in out-of-home entertainment? "I feel it is going to break open," says Eimer. "Planetariums will see the value of producing alternate content, and going to the planetarium for a fulldome show can become an entertainment option for Saturday night."

One instance of a non-planetarium use of fulldome is an architectural/environmental application which opened in early 2008 at the new **Hollywood Casino** in Grantville, PA. Spitz provided the system and produced the content for an environmental dome that loops through several sequences of the Hollywood Hills at different times of the day.

Giant-screen veteran **Ammiel Najar**, producer with **Graphic Films**, attended both the FullDome Summit and DomeFest. We spoke to him recently in his studio as he was reviewing footage for ***Animalopolis***, to identify shots that would work best on both the dome and the flat screen. Like Eimer, he stressed the potential of fulldome for out-of-home entertainment, and extolled the potential of a medium that is all about the dome.

"As digital technology gets better and better and we have accessibility to faster playback streams for higher data, as projectors give higher output, sharper imagery, and put more pixels on the screen, fulldome is going to move into a respectable format," he says. "It's important to move cautiously. Don't settle for 'good enough,' keep moving forward, and don't try to force-fit something from another medium into the dome. Embrace the dome for what the dome can do. Consider what people can see in the dome and be very specific in how you produce for that geometry. It can be a wonderful space."

Najar recalled that in the 1970s, when one of the only permanent giant-screen theaters was the IMAX Dome theater at the **Reuben Fleet Science Center**, there was specific investment in creating work for that format. "[Founder] **Sandy Fleet** was very serious about it. There was a lot of experimentation, and San Diego put out money to help people create films for the dome. **Lester Novros** [founding partner of Graphic Films] studied the great

cathedral domes in Europe and how imagery placed itself on those domes, and how the viewer perceived that imagery. Now we're looking at a sizeable network of hemisphere domes in planetariums. When people design for the dome — for that geometry, that specific kind of venue — it can really shine."

"I am very interested in what the fulldome people are doing," observed Najar. "They're coming up with editing software for simulating the dome, so you can previsualize before you commit money. There were a lot of very interested people from all over the world — Germany, Japan, France, Italy — all embracing what they can do with the dome, and all willing to share information and grow together."

Founding IMERSA

To help IMERSA get off to a good start, charter membership chair **Martin Howe** of Global Immersion took the podium for a few minutes and raised some $30,000, pledged on the spot by a variety of sponsors and members. The five founders of IMERSA are **David Beining** of the **University of New Mexico ArtsLab** (also the founder of DomeFest); **Ed Lantz** of **Visual Bandwidth, Inc.**, and **Spherical Media Group**; **David McConville**, director of noötropic research, The Elumenati; **Dan Neafus**, operations manager of the **Gates Planetarium** at the **Denver Museum of Nature and Science**; and Ryan Wyatt, who chairs the IPS Fulldome Committee.

According to Neafus, IMERSA will continue to build up through 2008 by recruiting additional founding members, becoming fully operational in 2009 with a salaried administrator. The organization hopes to pioneer industry standards for immersive media, in addition to providing industry research, a networking Web site, media outreach, professional development, and program development that will benefit the immersive media industry.

Neafus invites creative professionals to jump into the fulldome business. "We still have much work to do to maintain the highest quality content in the planetarium industry," noted Neafus. "In growing the industry, the community needs to make really strong efforts to include the broadest range of professionals capable of presenting things in the dome. We are making significant strides in making the tools widely available and accessible, and limiting barriers to entry. We hope that media producers doing a special-venue title will consider the possibility of repurposing or preserving their work for a fulldome version. We want to engage those folks to help establish standards and workflow."

To that end, IMERSA members, including Ed Lantz, will attend the upcoming **Giant Screen Cinema Association** meeting, to discuss the possibility of joint common digital standards for the giant-screen and fulldome worlds. (*See John Jacobsen's article on page 1.*) IMERSA will conduct three planetarium-related workshops and some demos in a portable dome at the **Jackson Hole Film Festival**, Sept. 23–25 in Jackson Hole, WY.

As in previous years, fulldome will have a major showcase at the annual meeting of the **Association of Science-Technology Centers**, taking place this year in Philadelphia, Oct. 18–21. At that meeting, Fulldome Showcase V will be presented by Spitz and Evans & Sutherland at the **Franklin Institute**'s **Fels Planetarium** on Oct. 20. Next spring in Espinho, Portugal, fulldome will star at the **Immersive Film Festival**, April 24–29 at the **Centro Multimeios de Espinho**, courtesy of the **Navegar Foundation**.

Judith Rubin is features editor for Blooloop.com and a freelance journalist and publicist with extensive experience in the LF industry. She has recently moved to St. Louis, MO. She can be reached at rubin.judith@gmail.com.

*(from **BIZ** on page 5)*

1996 to 2001 he was manager of operations and marketing for **Simex-Iwerks, Inc.**, in Toronto, overseeing the installation of motion simulations systems.

He can be reached at derek.threinen@gmail.com.

Brandino joins 3D Entertainment

Patricia Brandino has joined London, UK-based **3D Entertainment Distribution** in the newly created position of vice president of film sales. She will handle North American theatrical sales of the company's three giant-screen films, and future projects as well. She will report to chairman **François Mantello** from her office in Regina, SK, Canada.

Brandino comes to the company from **Minds Eye International**, an international television distribution company in Regina, where she was managing director. Before that she was director of film distribution for **Destination Cinema, Inc.**, in Provo, UT. She helped launch the **National Geographic IMAX Theater** at the **Royal British Columbia Museum** in Victoria in 1998, and before that she was director of sales and marketing for the **Saskatchewan Science Center**'s IMAX theater.

Thorburn is president of TEA

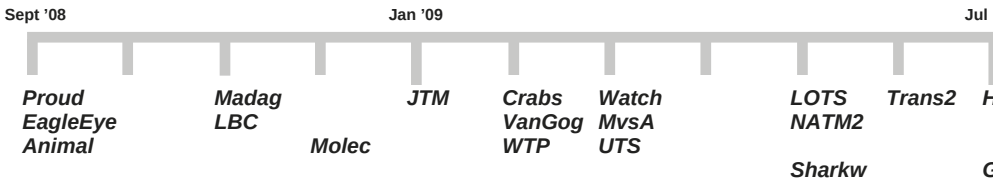
Steve Thorburn has been elected president of the **Themed Entertainment Association**, the international organization of "creators, developers, designers and producers of compelling places and experiences." He will assume the position in November, when sitting president Nick Farmer "passes the gavel" at the TEA members' meeting, held during the annual conference of the **International Association of Amusement Parks and Attractions** in Orlando.

Thorburn is principal of **Thorburn Associates**, a sound system design and acoustic consulting firm in Castro Valley, CA. He has been a member of TEA for 15 years and was its treasurer for four. He also served on the executive committee of the **Large Format Cinema Association** for five years.

Rubin joins Blooloop, moves

Editor, writer, and publicist **Judith Rubin** has become features editor for Blooloop.com, "the premier Internet publication serving the international amusement park and themed attraction industries." Managing editor **Charles Read** said that Rubin, "is a great and enthusiastic observer of what is noteworthy and important and interesting."

Rubin has also recently moved from Richmond, VA, to St. Louis, MO. She can be reached at rubin.judith @gmail.com



* New listing.
Underlined titles are 3D
Updated information is printed in **bold.**
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Madagasgar: Escape 2 Africa, The IMAX Experience
DreamWorks Animation; distributor: Paramount Pictures; directors: Eric Darnell, Tom McGrath; producers: Mirielle Soria, Mark Swift; score: Hans Zimmer. Cast: Voices of Ben Stiller, David Schwimmer, Chris Rock. Release: Nov. 7.
– Film will be converted to 15/70 with the IMAX DMR process.

The Light Before Christmas*
Two children take a dreamlike journey and discover the real meaning of Christmas.
Evergreen Holiday Classics, Tandem Motion Picture Studios; distributor: Richard James, Cinema Group; director: Nathan Smith; producers: Clifford A. Miles, Sabrina Strickland Martinez; DP: Nathan Smith; script: Bryan Allen; score: Lisle Moore; executive producer: Michael R. Todd. Cast: Voices of Ken Sansom, Brock Holman, R. Chase O'Neil, Christopher Robin Miller. Release: November.
– Stop motion animated film, captured with a digital still camera. Filmed out to 15/70 at 4K resolution.
– Film is complete.

Molecules to the Max: A Molecularium Adventure (wt)
Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: Late 2008, early 2009.
– Scientific simulations are complete.
– Animation is 90% complete.

Journey to Mecca (wt) (formerly *The Greatest Journey*)
Cosmic Pictures/SK Films; distributor: SK Films; director: Bruce Neibaur; producers: Dominic Cunningham-Reid, Taran Davies, Jonathan Barker; executive producer: Jake Eberts. ***Release: January 2009.***
– Principal photography is complete.
– Post-production has begun.

Red Crabs 3D: Australia's Christmas Island
Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrianne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. ***Release: February 2009.***
– The 4K conform is continuing.

Van Gogh: Brush with Genius (wt)
Camera Lucida, Les Productions De La Géode; distributor: MacGillivray Freeman Films; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DP: Vincent Mathias, Laurent Chalet; script: Peter Knapp, François Bertrand; ***score: Armand Amar;****executive producer: François Bertrand.* ***Release: February 2009.***
– The film is complete and will be screened at the GSCA conference this month.

We The People
Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Narrator: Kenny Rogers. ***Release: February 2009.***
– A digital rough cut will be shown at the GSCA conference this month.

Watchmen: The IMAX Experience*
A group of heroes, forced into retirement a decade before, are called together once again to investigate the murder of one of their own.
Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Monsters vs. Aliens: An IMAX 3D Experience
When a meteorite from outer space hits a young girl and turns her into a giant monster, she is taken to a secret government compound where she meets a ragtag group of monsters.
DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Under the Sea 3D
Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. ***Release: March 2009.***
– July-August: Filmed on the Great Barrier Reef.
– October: Filming in Indonesia and completion of principal photography.

Legends of the Sky 3D
Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: May 2009.
– October: Filming the first flight of the Boeing 787 Dreamliner.
– Editing has begun.

Night at the Museum 2: Battle of the Smithsonian*
Night watchman Larry Daley discover strange goings on in the Smithsonian, in this sequel to 2006's *Night at the Museum.*
Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Sharkwater 3D* (wt)
Sharkwater explores this beautiful, misunderstood, and now endangered predator.
Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rob Stewart, Rick Gordon; DPs: Rob Stewart, David Hanna; script: tba; score: Jeff Rona; executive producers: Sandra Campbell, Alexandra Stewart, Brian Stewart. 3D. Release: Spring/summer 2009.
– A 40-minute version of the 2006 documentary, filmed on HD video, is being converted to 3D.

Transformers: Revenge of the Fallen*
Sequel to 2007's film about robots from space.
DreamWorks Pictures; distributor: Dreamworks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26, 2009.
– Film will be converted to 15/70 with the IMAX DMR process.

Grand Canyon 3D*
The 1984 film is being digitally converted to 3D.
Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. Release: mid-2009.
Harry Potter and the Half-Blood Prince: The IMAX Experience
Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. ***Release: July 16, 2009.***
– Film will be converted to 15/70 with the IMAX DMR process.

Quantum Quest*
A science and science-fiction film initiated and

sponsored by NASA's Cassini-Huygens mission, combining footage from seven continuing space missions with a fantastic atomic journey.
Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: Harry Kloor, Rayna Napali. 3D. Cast: Neil Armstrong, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept. 2009.

Sea Rex
N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: October 2009.
– A short version will be released in the fall of 2008.

Ultimate Wave (wt)
Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser. Cast: Kelly Slater. 3D. Release: October 2009
– August: Filmed in Tahiti.

The Magic Tale (wt)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December 2009.
– July: Finished principal photography in Spain.
– **Nine months of CGI and animation work begin this month.**

Blue Beard (wt)
United Multimedia Projects Studio; director: Sergey Olifrinenko; producers: Sergey Karpov, Rauf Anamalibekov; script: Sergey Sokolyuk; DPs: Valentin Sveshnikov, Sergey Rozhkov; 3D supervisor: Alexander Melkumov; score: Alexander Kopeikin. 3D. 90 min. Release: December 2009.

Rocky Mountain Express (wt)
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia. Release: December 2009.
– **July: Filmed period steam engine in British Columbia and the Canadian Rockies.**
– **Filming will continue in the fall.**

Around the World in 50 Years
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacey Keach, Tim Curry, Anthony Anderson. ***Release: Late 2009, early 2010.***
– Production/animation started in Brussels in 2007.
– Voice recording was completed in spring 2008.
– The film is scheduled to be completed in late summer 2009.

Arabia 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. ***Release: February 2010.***
– Principal photography is complete.

To the Arctic 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. ***Release: February 2011.***
– May-June: Filmed in Arctic Bay, Baffin Island.

Outside In*
Outside In is a giant-screen visual symphony that aims to artistically bridge science and spirituality as it journeys from the Big Bang to the Cassini-Huygens mission at Saturn.
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.
– May: Part-time production began.
– Fall: Plan to start full-time production.
– A two-minute clip will be screened at the GSCA.

Return to Everest 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. ***Release: February 2012.***
– Two-thirds of photography is complete.

Photo by Shaun MacGillivray. MacGillivray Freeman Films.

Greg MacGillivray (at camera) filming in Saudi Arabia for Arabia 3D.

Premiering This Summer

Proud American

Proud American

"Told through the nation's many voices, spectacular imagery and the broad spectrum of its music, this 90-minute film will present a tapestry of America, a visual package that includes stunning aerial photography from New York to Alaska and on to Hawaii. We'll visit its great cities, small towns and farmlands. See the grandeur of its national parks, natural wonders and memorials. Witness America's industrial and technological might as you've never seen it on the screen, and visit its churches, mosques, cathedrals, and synagogues.

"A troubled youth from Chicago, headed in the wrong direction, surrounded by drugs and gangs, decides to be different, to graduate from high school. His is an amazing story of courage, triumph over temptation, and what hard work and education can achieve. Dawn Trang and her family nearly died in their quest to find freedom in America. Her story echoes that of so many, with a surprising outcome.

"A Jewish family and an entire neighborhood faced the evil of a hate crime and made a great discovery one December night. Carlos Moleda lost the use of his legs but never his spirit and determination.

"These true stories are woven into a journey that explores who 'Americans' are. Each story dramatically unfolds, setting up a powerful visual sequence of scenes filling the giant screen with spectacular images from all across the country. Sequences include The Icons of America, Freedom of Religion, The Price of Freedom, America at Work, and America at Play."

Directed and produced by **Fred Ashman**, script by Fred Ashman, **Rolland Smith**, photographed by **Mark Eberle**, scored by **Stan Beard**. Produced and distributed by **LightSource, LLC**. Opening in conventional and giant-screen theaters on Sept. 12.

Eagle Eye: The IMAX Experience

"***Eagle Eye*** is a race-against-time thriller starring **Shia LaBeouf**, **Michelle Monaghan**, **Rosario Dawson**, **Anthony Mackie**, and **Billy Bob Thornton**. Jerry Shaw (LaBeouf) and Rachel Holloman (Monaghan) are two strangers thrown together by a mysterious phone call from a woman they have never met. Threatening their lives and family, she pushes Jerry and Rachel into a series of increasingly dangerous situations, using the technology of everyday life to track and control their every move. As the situation escalates, these two ordinary people become the country's most wanted fugitives, who must work together to discover what is really happening – and more importantly, why."

Directed by **D.J. Caruso**, produced by **Alex Kurtzman**, **Roberto Orci**, **Patrick Crowley**, story by **Dan McDermott**, screenplay by **John Glenn**, **Travis Adam Wright**, **Hillary Seitz**, and **Dan McDermott**. Executive producers: **Steven Spielberg**, **Edward L. McDonnell**. Produced by **DreamWorks Pictures**, distributed by **Paramount Pictures**.

The film will be converted to 15/70 with the IMAX DMR process. Opening in conventional and IMAX theaters on Sept. 26.

Animalopolis

"Singing lions, bears that waltz, sea lions turning somersaults. Otters pray, flamingos squawk, a calf who'd rather dance than walk. Children will want to watch it again and again. ***Animalopolis*** – a giant screen matinee film for a truly brand new audience. You'll like it, too. With twelve hilarious segments, each featuring a different animal, *Animalopolis* will stimulate children's imaginations and curiosity about the creatures they're seeing."

Directed by **Tim Huntley**, produced, written, and scored by Tim Huntley and **Paul Novros**. Executive producer: **Ammiel Najar**. Produced by **Graphic Films Corporation**, distributed by **K2 Communications**. Opening in 2D in September, and in 3D in December 2008.

Eagle Eye

LightSource LLC

Paramount Pictures

*(from **SHORTS** on page 28)*

Made with the cooperation of the **Van Gogh Museum** and the **Musée d'Orsay**, the film tells the story of the life and paintings of the Dutch artist and "uses the full force of the IMAX theater experience to create a deeply personal portrait," according to director **François Bertrand**.

The film is complete and will have its industry premiere at the **Giant Screen Cinema Association** conference this month. It will open internationally on Feb. 9, 2009 at **Omniversum** in the Hague, in conjunction with the opening a exhibition of Van Gogh's work at the Van Gogh Museum in Amsterdam.

ProjecTech offers tech services

A new company, **ProjecTech Group, Inc.**, has been formed with offices in Calgary, AB, and Toronto, ON, Canada to "provide the highest quality comprehensive services" with a focus on "digital cinema, large-format film technical services, and specialty lighting," according to a press release. The company also offers theater design and construction consulting.

The company was created by five principals with over 100 years total experience in the cinema industry: **Pierre-Andre Charron**, formerly with **Imax Corporation** and **Cineplex Entertainment**; **Kevin DeRijck**, formerly with Cineplex; **Barry Blackburn**, formerly with **Famous Players**; **Bruce McCullough**, principal in **Maximum Project Management**; and **Richard Dube**, formerly with Imax and Cineplex. The company's Web site is www.projectechgroup.com.

Niagara IMAX spat with gov't

Bob Perkins, president of **Destination Cinema, Inc.**, and owner of the **Niagara Falls IMAX Theatre**, has criticized the **Niagara Parks Commission**, a division of the provincial government of Ontario, for opening a digital 360-degree, digital motion-simulation attraction that Perkins says competes directly with his giant-screen theater. The CDN$7 million attraction, *Niagara's Fury*, opened in June, less than a mile from the 620-seat, 30-year-old IMAX theater.

Perkins wrote in a letter to the commission that he has "serious concerns regarding...how that attraction will harm our business." He said that, unlike food service or retail sales, where the impact of government-run facilities is spread across hundreds of competing private businesses, the IMAX theater is the only other Niagara-themed movie attraction on the Canadian side of the famous falls. (Destination Cinema also operates the **Niagara Falls Adventure Theater**, a 250-seat, 8/70 theater on the New York side that opened last summer. *See LF Examiner, February 2007.*)

The commissioners responded, "We have the same right to develop and create new attractions in the area as does any private operator." According to chairman Jim Williams, quoted in the *Niagara Falls Review*, the commission is "self-financing, self-sustaining, and no burden to the taxpayers of Ontario." It also provides CDN$16 million in services that would otherwise have to be paid for by municipalities.

The commission rejected a proposal by Perkins to include the IMAX theater in a package ticket deal that includes the *Fury* and several other Niagara activities, claiming that doing so would amount to "special consideration" for the IMAX.

Colleyville, TX, IMAX reopens

The **Colleyville Cinema Grille and IMAX Theater** reopened in mid-August after having been closed for seven months. As we reported in February (*see* Shorts, *LFX, February 2008*), the theater, then known as the Metro Cinema and Indigo Grille, closed unexpectedly in January when then owner, **MC Colleyville Realty**, filed for bankruptcy.

The property's owner, **Charles Hodges Architectural Engineering**, has made a management deal with **Schulman Partners Ltd.**, a Bryan, TX-based real estate developer that owns four other theaters in the state. In addition to the IMAX theater, the facility has six conventional screens, private viewing rooms, a restaurant, and a bar. (Approval of a liquor license is pending.) It has been renovated to make it "brighter and more appealing to families" and re-opened with ***The Dark Knight: The IMAX Experience***.

Worldwide LF Theater Inventory

As of Sept. 1, 2008

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		**11**
GOTO		21		1			**22**
IMAX	3	54	43	7	200	4	**311**
IWRK		19	6		17	1	**43**
KINO		1	3		3		**7**
MEGA	1	3	6	1	15		**26**
Other		7	9		3		**19**
Total	**4**	**108**	**68**	**9**	**245**	**5**	**439**

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2		1	**3**
	Total		**2**		**2**	**4**
Asia/Pac	8/70	5		5	20	**30**
	10/70			2	19	**21**
	15/70	12	17	2	26	**57**
	Total	**17**	**17**	**9**	**65**	**108**
Europe	8/70	3	6	5	10	**24**
	15/70	7	20	5	12	**44**
	Total	**10**	**26**	**10**	**22**	**68**
Middle East	8/70		1			**1**
	10/70				1	**1**
	15/70		5		2	**7**
	Total		**6**		**3**	**9**
North America	D		6			**6**
	8/70	6	6	1	25	**38**
	15/70	27	82	3	89	**201**
	Total	**33**	**94**	**4**	**114**	**245**
South America	8/70				1	**1**
	15/70	1	2		1	**4**
	Total	**1**	**2**		**2**	
World	D		6			**6**
	8/70	14	13	11	57	**95**
	10/70			2	20	**22**
	15/70	47	128	10	131	**316**
	Total	**61**	**147**	**23**	**208**	**439**

By 2D / 3D

	2D	3D	Total
Africa	3	1	**4**
Asia/Pac	75	33	**108**
Europe	33	35	**68**
ME	2	7	**9**
NA	106	139	**245**
SA	2	3	**5**
Total	**221**	**218**	**439**

Bookings: September 2008 by Film

665 bookings of 94 films in 249 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25.

Film	Theater	Open	Close
AEK	Beijing CFM	12/31/07	12/30/08
	Lucerne	9/1/08	3/1/09
	Townsville	6/28/08	6/27/09
Africa	Chandigarh	10/1/07	9/30/08
AfricAdv	Apple Valley Imx	3/13/08	4/30/09
	Berlin CS	5/1/08	4/30/09
	Fort Lauderdale	1/18/08	12/31/08
	Melbourne MV	2/14/08	2/13/09
	Moscow	10/11/07	10/10/08
	Quebec	5/16/08	5/15/09
	Sydney WBS	2/20/08	2/13/09
AIA3D	Eilat Epic	3/1/07	3/1/09
AIWC	San Diego RHF	2/07	9/30/08
Alamo	San Antonio 2D		
Alaska	Denver MNS	6/13/08	9/25/08
ALBT	Madrid	3/5/08	3/5/09
AlienAdv	Amneville	5/1/08	4/30/09
	Hastings	9/9/08	3/2/09
	Sofia CC	7/1/07	9/08
Alps	**Albuquerque**	**9/6/08**	**3/15/09**
	Barcelona	9/15/07	9/14/08
	Edmonton TWS	10/5/07	10/3/08
	Guayaquil	**8/1/08**	**1/31/09**
	Hong Kong SM	**8/1/08**	**7/30/09**
	Madrid	9/15/08	9/14/09
	Manila	**8/1/08**	**9/27/08**
	Mumbai	**6/1/08**	**9/30/08**
	Orlando SC	11/15/07	11/14/08
	Paris Geo	**5/1/08**	**4/30/09**
	Philadelphia	5/15/08	10/31/08
	Pittsburgh CSC	**6/6/08**	**6/30/09**
	Reno Fleisch	1/18/08	3/1/09
	Saint Louis SC	3/12/08	3/1/09
	Salt Lake City CP	**5/20/08**	**5/19/09**
	San Jose Tech	2/1/08	2/1/09
	Seoul 63	**7/1/08**	**10/1/08**
	Spokane	**3/28/08**	**9/30/08**
	Tijuana	**8/1/08**	**9/1/09**
	Valencia Spn	10/14/07	10/14/08
	Victoria DCI	**9/12/08**	**3/11/09**
Amazon	**Dayton**	**6/14/08**	**9/6/08**
	Las Palmas	**4/4/08**	**4/3/09**
	Mobile	**6/4/08**	**12/31/08**
Animalop	Lubbock	9/26/08	9/25/09
	Shreveport	9/13/08	9/12/09
AR	**San Jose Tech**	**9/20/08**	
Bears	Lucerne	12/1/06	12/31/08
Beavers	Denver MNS	6/13/08	9/25/08
	Dongguan STM	12/1/07	12/1/08
	Rochester MSC	4/14/07	
	Yellowstone	5/9/08	10/19/08
BP	Alamogordo	4/30/08	9/30/08
	Birmingham AL	9/6/08	3/31/09
	Chantilly	**9/19/08**	
	Sydney WBS	11/1/07	10/31/08
Bugs	**Al Khobar**	**10/8/07**	**10/13/08**
	Copenhagen	3/08	9/1/08
	Dayton		**9/30/08**
	Edmonton Cpx	**6/24/08**	
	Fitchburg Ker	**10/13/06**	**12/13/08**
	Grand Rapids Cel	**5/31/08**	
	Melbourne MV	**6/5/08**	
	Moscow	**9/28/07**	
	Noblesville GQT	4/23/08	10/19/08
	Parker	**8/2/08**	
	Poznan CC	**9/21/07**	
	Raleigh	5/1/08	1/1/09
	Sofia CC	9/21/07	
	Spokane	**9/21/06**	
	Sydney WBS	**4/10/07**	
	Tijuana	**10/30/06**	
CRA	**Cairo EMA**	**7/5/08**	**7/4/09**
	Hartberg	**6/2/08**	**6/1/09**
	Laie	**1/26/05**	**12/31/08**
	Pittsburgh CSC	**3/1/08**	**6/1/09**
	San Diego RHF	10/1/06	9/30/08
CV	Sydney WBS	4/1/08	3/31/09
Cyberwor	Budapest CC	4/17/08	4/30/09
D&W3D	**Apple Valley Imx**	**9/26/08**	**12/31/08**
	Atlantic City	3/5/08	12/31/08
	Austin	2/15/08	12/31/08
	Berlin CS	3/13/08	12/31/08
	Boston NEA	2/15/08	12/31/08
	Chattanooga	5/23/08	12/31/08
	Dallas Cmk	3/5/08	12/31/08
	Indianapolis Imx	3/14/08	12/31/08
	Kansas City Sci	**9/5/08**	**12/31/08**
	Katowice CC	6/13/08	12/31/08
	Krakow CC	6/13/08	12/31/08
	Lodz CC	6/13/08	12/31/08
	Moscow	6/10/08	12/31/08
	Myrtle Beach DCI	3/14/08	12/31/08
	New Orleans	3/14/08	12/31/08
	Nuremberg	3/13/08	12/31/08
	Omaha Zoo	2/15/08	12/31/08
	Poznan CC	6/13/08	12/31/08
	Providence NA	4/18/08	12/31/08
	Sinsheim	3/13/08	12/31/08
	Sydney WBS	3/13/08	12/31/08
	Tempe Imx	4/25/08	12/31/08
	Tulsa Cmk	4/9/08	12/31/08
	Vancouver Imx	3/12/08	12/31/08
	Virginia Beach	2/20/08	12/31/08
	Warsaw CC	6/13/08	12/31/08
	West Nyack Imx	3/15/08	12/31/08
DarkKnig	Amsterdam PN	7/18/08	9/08
	Anaheim	7/18/08	9/08
	Apple Valley Imx	7/18/08	9/08
	Atlantic City	7/18/08	9/08
	Austin	7/18/08	9/08
	Bangkok	7/18/08	9/08
	Batavia GQT	7/18/08	9/08
	Birmingham UK	**8/1/08**	**10/08**
	Boise Reg	7/18/08	9/08
	Bradford	7/18/08	9/08
	Buenos Aires NA	7/18/08	9/08
	Buford Reg	7/18/08	9/08
	Calgary Cpx	7/18/08	9/08
	Cathedral City	7/18/08	9/08
	Chantilly	7/18/08	9/08
	Charlotte	7/18/08	9/08
	Chicago Imx	7/18/08	9/08
	Cincinnati NA	7/18/08	9/08
	Col Springs Cmk	7/18/08	9/08
	Columbus AMC	7/18/08	9/08
	Council Bluffs Ker	7/18/08	9/08
	Cuernavaca Cmx	7/18/08	9/08
	Dallas Cmk	7/18/08	9/08
	Davenport	**8/22/08**	**10/08**
	Dearborn	7/18/08	9/08
	Denver CC Reg	7/18/08	9/08
	Dubai IBSM	7/18/08	9/08
	Dublin Reg	7/18/08	9/08
	Edmonton Cpx	7/18/08	9/08
	Evansville Sho	7/18/08	9/08
	Fitchburg Ker	7/18/08	9/08
	Fort Lauderdale	7/18/08	9/08
	Fresno Reg	7/18/08	9/08
	Garden City	7/18/08	9/08
	Glasgow	7/18/08	9/08
	Gloucester Cpx	7/18/08	9/08
	Grand Blanc NCG	7/18/08	9/08
	Grand Rapids Cel	7/18/08	9/08
	Guadalajara Cpl	7/18/08	9/08
	Guatemala City Alb	7/18/08	9/08
	Guayaquil	7/18/08	9/08
	Halifax	7/18/08	9/08
	Hampton	**7/30/08**	**9/08**
	Harrisburg	7/18/08	9/08
	Hong Kong BEA	7/18/08	9/08
	Hooksett Zya	7/18/08	9/08
	Houston Reg	7/18/08	9/08
	Huntsville	7/18/08	9/08
	Hyderabad	7/18/08	9/08
	Indianapolis Imx	7/18/08	9/08
	Irvine Reg	7/18/08	9/08
	King of Prussia Reg	7/18/08	9/08
	Knoxville Reg	7/18/08	9/08
	Langley Cpx	7/18/08	9/08
	Lansing Cel	7/18/08	9/08
	Las Vegas Bre	7/18/08	9/08
	Las Vegas Reg	7/18/08	9/08
	Lincolnshire Reg	7/18/08	9/08
	Little Rock DT	**7/30/08**	**9/08**
	London BFI	**7/30/08**	**9/08**
	Los Angeles AMC	7/18/08	9/08
	Los Angeles NA	7/18/08	9/08
	Louisville NA	7/18/08	9/08
	Manchester NA	7/18/08	9/08
	Manchester UCI	7/18/08	9/08
	Manila	7/18/08	9/08

Film	Theater	Open	Close
	Mesa DT	7/18/08	9/08
	Mexico City Per Cpl	7/18/08	9/08
	Mexico City Uni Cpl	7/18/08	9/08
	Mississauga Cpx	7/18/08	9/08
	Monterrey Cpl	7/18/08	9/08
	Montreal Cpx	7/18/08	9/08
	Nashville Reg	7/18/08	9/08
	Natick JF	7/18/08	9/08
	New Rochelle Reg	7/18/08	9/08
	New York LS AMC	7/18/08	9/08
	Noblesville GQT	7/18/08	9/08
	Olathe AMC	7/18/08	9/08
	Ontario Reg	7/18/08	9/08
	Orlando Reg	7/18/08	9/08
	Philadelphia	7/18/08	9/08
	Phoenix AMC	7/18/08	9/08
	Portage GQT	7/18/08	9/08
	Providence NA	7/18/08	9/08
	Quebec	**8/20/08**	**10/08**
	Raleigh	7/18/08	9/08
	Reading JF	7/18/08	9/08
	Richmond Cpx	7/18/08	9/08
	Rochester Cmk	7/18/08	9/08
	Sacramento Imx	**8/28/08**	**10/08**
	Saint Augustine	7/18/08	9/08
	Saint Louis Weh	7/18/08	9/08
	Saint Michael Cmg	7/18/08	9/08
	Saint Petersburg Muv	7/18/08	9/08
	San Antonio San	7/18/08	9/08
	San Diego Reg	7/18/08	9/08
	San Francisco AMC	7/18/08	9/08
	Sandy	7/18/08	9/08
	Seattle PSC 2	7/18/08	9/08
	Spokane	**8/13/08**	**10/08**
	Sterling Heights AMC	7/18/08	9/08
	Tampa Cha	7/18/08	9/08
	Tampa MOSI	7/18/08	9/08
	Tarentum Cmk	7/18/08	9/08
	Tigard Reg	7/18/08	9/08
	Tomball San	7/18/08	9/08
	Toronto Cpx	7/18/08	9/08
	Virginia Beach	7/18/08	9/08
	Washington NMNH	**8/8/08**	
	West Nyack Imx	7/18/08	9/08
	W. Palm Beach Muv	7/18/08	9/08
	White Plains NA	7/18/08	9/08
	Williamsville Reg	7/18/08	9/08
	Woodbridge Cpx	7/18/08	9/08
	Woodridge Cmk	7/18/08	9/08
	Ypsilanti NA	7/18/08	9/08
DinoAliv	Branson	3/14/08	9/30/08
	Cathedral City	**9/4/08**	**12/31/08**
	Charleston WV	7/5/08	12/31/08
	Charlotte	4/9/08	3/29/09
	Chicago MSI	2/13/08	9/6/08
	Dearborn	**4/4/07**	**3/31/09**
	Denver MNS	9/23/08	3/31/09
	Fort Worth	**8/8/08**	**2/8/09**
	Galveston	6/6/07	5/25/09
	Glasgow	5/2/08	5/2/09
	Hastings	1/3/08	1/30/09
	Jackson MS	1/7/08	2/28/09
	Kenner	11/1/07	11/1/08
	Louisville SC	6/6/08	1/5/09
	Lubbock	3/7/08	9/15/08
	New York AMNH	5/18/07	5/1/09
	Portland OMSI	6/1/08	12/31/08
	Rochester MSC	**9/15/08**	**3/31/09**
	Seattle PSC 2	**9/27/08**	**3/31/09**
	Singapore SC	5/9/08	9/30/08
	Stockholm	**5/08**	**5/09**
	Tampa MOSI	6/13/08	10/1/08
DinoGOP	Oulu	2/08	10/08
DIS	Garden City	1/1/08	12/22/08
	Hague	11/21/07	11/26/08
	Toulouse	2/5/07	1/4/09
DOL	Saint Paul	3/7/08	4/6/09
Dolphins	**Dayton**	**6/6/08**	**9/6/08**
	Detroit SC	**1/5/07**	**6/30/09**
	Louisville SC	**5/24/08**	**5/23/09**
DS3D	Ahmedabad	5/15/08	5/14/09
	Barcelona	9/19/07	9/18/08
	Berlin CS	4/6/06	10/5/08
	Boston NEA	3/3/06	12/31/08
	Branson	4/25/07	12/31/08
	Copenhagen	11/24/06	11/23/08
	Duluth	5/25/07	12/31/08
	Fort Worth	6/1/08	5/31/09
	Garden City	1/16/08	12/22/08
	Glasgow	8/20/07	9/19/08
	Kiryat Bialik	9/23/07	9/14/08
	Kuwait City	10/13/07	10/12/08
	Lodz CC	2/15/08	2/14/09
	London BFI	9/3/06	12/31/08
	Madrid	9/19/07	9/18/08
	Malaga Yel	2/1/08	1/31/09
	Moscow	5/31/06	5/31/09
	Myrtle Beach DCI	5/9/08	12/31/08
	Nuremberg	11/15/07	11/14/09
	Pittsburgh CSC	2/1/07	12/31/08
	Poitiers Imax 3D	2/1/07	1/31/09
	Sinsheim	5/4/06	11/3/08
	Sydney WBS	5/25/06	5/24/09
	Toronto OSC	1/25/08	1/17/09
	Valencia Spn	7/1/08	6/30/09
	Virginia Beach	3/3/06	9/1/08
	Washington NMNH	**9/26/08**	
E3D	Poznan CC	10/11/05	12/08
Everest	**Madrid**	**7/1/08**	**12/31/09**
	Saint Augustine	3/14/08	1/31/09
FEOC	Toronto OP	10/1/05	12/31/08
FightPil	Chantilly	12/10/04	12/15/08
	Corpus Christi	2/3/05	2/28/09
	Dayton	12/3/04	12/15/08
	Garden City	12/10/04	12/31/08
	Huntsville	4/28/08	11/30/08
	McMinnville	3/21/07	3/14/09
	Pensacola	4/10/07	10/15/08
	Washington NASM	3/11/05	12/08
FMTTM	**Apple Valley Imx**	**8/15/08**	**10/08**
	Baltimore MSC	**9/26/08**	**11/08**
	Batavia GQT	**8/15/08**	**10/08**
	Birmingham AL	**8/8/08**	**10/08**
	Bogota PA	3/14/08	3/13/09
	Chicago Imx	**8/15/08**	**10/08**
	Col Springs Cmk	**8/15/08**	**10/08**
	Columbus COSI	**8/22/08**	**10/08**
	Garden City	**8/8/08**	**10/08**
	Garza Garcia	5/08	
	Grand Blanc NCG	**8/15/08**	**10/08**
	Grand Rapids Cel	**8/15/08**	**10/08**
	Hampton	**8/22/08**	**10/08**
	Houston MNS	**8/21/08**	**10/08**
	Huntsville	**8/8/08**	**10/08**
	Hutchinson	**8/8/08**	**10/08**
	Indianapolis Imx	**8/8/08**	**10/08**
	Kansas City Sci	**9/6/08**	**11/08**
	Lansing Cel	**8/15/08**	**10/08**
	Little Rock DT	**8/15/08**	**10/08**
	Lubbock	**8/8/08**	**10/08**
	Mesa DT	**8/15/08**	**10/08**
	Mexico City Pap	3/13/08	
	Mobile	**8/8/08**	**10/08**
	Noblesville GQT	**8/15/08**	**10/08**
	Portage GQT	**8/15/08**	**10/08**
	Providence NA	**8/15/08**	**10/08**
	Reading JF	**8/15/08**	**10/08**
	Rochester Cmk	**8/15/08**	**10/08**
	Sacramento Imx	**8/8/08**	**10/08**
	Saint Petersburg Muv	**8/15/08**	**10/08**
	Salt Lake City CP	**8/8/08**	**10/08**
	Seattle PSC 2	**8/22/08**	**10/08**
	Tampa MOSI	**8/8/08**	**10/08**
	Tarentum Cmk	**8/15/08**	**10/08**
	Tempe Imx	**8/8/08**	**10/08**
	Tijuana	3/9/08	
	West Nyack Imx	**8/15/08**	**10/08**
	White Plains NA	**8/15/08**	**10/08**
FOK	Kuwait City	4/17/00	4/09
FON	Chantilly	3/6/08	
	Guayaquil	3/16/07	12/31/08
	Hartberg	6/1/07	4/09
	Hibbing	3/7/08	3/7/09
	Hong Kong SM	4/1/08	3/31/09
	Kolkata Aer	10/14/07	10/31/08
	San Diego RHF	5/28/04	9/08
	Schenectady	9/1/07	9/1/08
	Shijiazhuang	3/1/08	2/09
	Vulcania	1/1/06	12/31/08
Galapago	Guayaquil	11/16/06	11/15/08
GC	Grand Canyon DCI	11/1/99	12/08
GCA	Atlanta FMNH	3/26/08	3/09
	Austin	3/14/08	3/09
	Berlin CS	6/1/08	5/09
	Birmingham AL	5/24/08	5/09
	Boston MOS	3/21/08	3/09
	Boston NEA	6/22/08	6/09
	Branson	4/9/08	3/09
	Chattanooga	4/9/08	3/09
	Chicago MSI	5/30/08	5/09
	Davenport	4/9/08	3/09
	Denver MNS	**8/4/08**	**8/3/09**
	Des Moines	3/14/08	3/09
	Detroit SC	4/19/08	12/31/08
	Duluth	4/24/08	3/09
	Durban	3/28/08	3/09
	Edmonton TWS	6/21/08	6/09
	Fort Lauderdale	3/28/08	3/09
	Galveston	4/9/08	3/09
	Gatineau	**9/26/08**	**9/25/09**
	Hague	4/21/08	4/09
	Hampton	4/9/08	3/09
	Harrisburg	3/22/08	3/09
	Houston MNS	5/23/08	5/09
	Hutchinson	5/7/08	4/09
	Lubbock	6/6/08	6/09
	Lucerne	6/27/08	6/09
	Milwaukee	3/21/08	3/09
	Montreal SC	4/23/08	4/09
	Myrtle Beach DCI	4/9/08	3/09
	Oklahoma City	3/18/08	3/09

Film	Theater	Open	Close
	Philadelphia	7/11/08	7/09
	Phoenix ASC	4/9/08	3/09
	Portland OMSI	3/21/08	3/09
	Raleigh	4/9/08	3/09
	Regina	3/14/08	3/09
	Richmond SMV	5/2/08	9/5/08
	Sacramento Imx	4/9/08	3/09
	Saint Augustine	3/14/08	3/09
	San Diego NHM	3/14/08	3/09
	Seattle PSC 2	4/9/08	3/09
	Shreveport	6/14/08	6/09
	Singapore SC	5/1/08	4/09
	Sinsheim	6/1/08	5/09
	Sudbury	9/2/08	9/09
	Sydney WBS	**6/19/08**	**1/31/09**
	Taipei AM	**9/28/08**	**9/27/09**
	Tampa MOSI	5/2/08	5/09
	Tempe Imx	3/21/08	3/09
	Vancouver TWS	4/9/08	3/09
	Winnipeg	5/1/08	3/09
GP	Branson	3/14/07	9/08
Greece	**Charlotte**	**7/11/08**	**7/14/09**
	Norwalk	6/15/07	12/14/08
	Raleigh	2/1/08	10/1/08
	San Antonio 2D	12/15/07	12/15/08
HaunCast	Berlin CS	4/5/01	12/08
	Eilat Epic	4/4/04	12/31/08
	Krakow CC	10/1/07	12/31/08
	Madrid	6/12/02	12/08
	Moscow	1/1/04	12/08
	Nuremberg	5/28/03	12/31/08
	Saint Petersburg Kro	10/5/07	10/4/08
HC	Huntsville	8/22/07	12/31/08
HCBTD	San Simeon DCI	8/17/96	
HOTB	Baton Rouge	3/1/08	2/28/09
	Hague	**6/15/07**	**9/30/09**
	Indianapolis Imx	10/5/07	10/4/08
	Lucerne	10/15/07	10/14/08
	Memphis Pink	**8/12/08**	**5/25/09**
	Myrtle Beach DCI	**8/19/08**	**8/18/09**
	Paris Geo	1/16/08	1/15/09
	Raleigh	9/12/07	10/4/08
	Sudbury	9/26/07	9/3/08
	Toronto OSC	10/10/07	10/14/08
HumanBod	Cincinnati MC	2/6/08	9/1/08
	Des Moines	10/3/07	9/30/08
	Edmonton TWS	6/13/08	10/31/08
	Harrisburg	5/15/08	10/31/08
	Hartberg	4/08	4/09
	Kansas City Sci	2/29/08	9/7/08
	Saint Louis SC	10/24/07	9/30/08
IOTS	Menlyn	6/15/08	11/22/08
ITD	Budapest CC	10/1/07	9/30/08
	Kazan	10/20/06	9/14/08
	Kiev KT	4/1/08	3/31/09
	Nanjing YSTC	2/1/08	1/31/09
	Riccione	3/8/08	3/1/10
JGWC	Grand Rapids Cel	8/31/07	9/08
JIAC	**Erie**	**7/1/08**	**5/1/09**
	Reno Fleisch	12/5/07	9/1/08
KFP	**Richmond SMV**	**6/20/08**	**9/1/08**
L&C	Mesa DT	12/29/07	11/7/08
	Nanchang	5/1/08	
	Saint Louis Arch	1/2/08	1/5/09
	Yellowstone	6/15/02	12/08
LivingSe	Calgary TWS	3/14/08	3/14/09
	Cocoa	2/1/08	1/30/09
	Little Rock AEC	4/2/08	9/30/08
	Memphis Pink	**8/12/08**	**5/25/09**
LOLL	Loch Lomond	7/24/02	
MagDes	KSC 2	9/23/05	
	Shanghai STM 3D	9/22/07	9/21/08
	Tallahassee	9/19/07	9/1/08
MOE	Boston MOS	7/1/06	12/31/08
	Mesa DT	12/5/07	
	Penrith	3/20/08	3/20/09
	Toronto OP	1/1/07	12/31/08
MOF	Pensacola	11/8/96	
MOTGL	Cleveland	7/21/08	
	Detroit SC	7/31/08	6/09
	Erie	5/23/08	
	Milwaukee	6/13/08	
	Saint Louis SC	9/18/08	
	Saint Paul	9/12/08	
	Sudbury	5/5/08	
	Toronto OSC	5/9/08	
MOTN	**Davenport**	**8/15/08**	**1/9/09**
	Hampton	**3/7/08**	**3/15/09**
	Norwalk	**7/1/08**	**6/30/09**
Mummie3D	**Kuwait City**	**6/19/08**	**12/19/08**
	London SM	3/21/08	3/21/09
	Los Angeles CSC	**3/21/08**	**10/9/08**
	San Antonio 3D	3/14/08	3/14/09
Mummies	**Alamogordo**	**7/14/08**	**2/1/09**
	Bogota Mal	**9/1/08**	**9/1/09**
	Charlotte	1/18/08	12/31/08
	Cleveland	7/12/08	12/12/08
	Columbus COSI	5/15/08	12/31/08
	Davenport	**10/5/07**	**9/30/08**
	Detroit SC	**1/16/08**	**12/31/08**
	Fort Worth	**8/8/08**	**2/8/09**
	Louisville SC	**12/26/07**	**11/27/08**
	Pittsburgh CSC	8/29/08	8/29/09
	Portland OMSI	5/15/08	12/31/08
	Salt Lake City CP	4/9/08	4/1/09
	San Diego RHF	**5/23/08**	**9/3/08**
	Stockholm	**5/08**	**5/09**
	Tijuana	9/1/08	3/31/09
	Zion	**6/1/08**	**12/31/08**
MysticInd	**Batavia GQT**	**6/14/08**	**12/31/08**
	Fort Lauderdale	9/1/08	10/31/08
	Syracuse	**9/20/08**	**4/30/09**
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OnGuard	Singapore DC	2/13/99	
OO	Bristol	2/16/08	2/16/09
	Hamaoka	4/1/08	9/30/08
	Nagoya OT	4/1/08	9/30/08
	San Diego NHM	3/31/01	12/08
	Shijiazhuang	2/1/08	2/1/10
	Syracuse	**2/15/08**	**2/14/09**
	Tijuana	10/18/01	12/31/08
OW3D	Eilat Epic	4/4/04	12/31/08
	Krakow CC	5/18/07	12/31/08
	Kuala Lumpur Di	8/30/07	12/31/08
	Moscow	10/9/04	12/31/08
	Nuremberg	7/29/04	12/31/08
	Prague CC	1/19/08	12/31/08
Ozarks	Branson	1/93	12/08
Pulse	Dallas MNS	5/24/08	10/19/08
	Pittsburgh CSC	3/7/08	11/7/08
	Rochester MSC	**4/9/08**	**9/30/08**
Rheged	Penrith	7/1/00	
Roar	Des Moines	4/2/08	3/31/09
	Hartberg	1/1/08	12/31/08
ROF	Alexandria BA	1/1/08	12/31/08
	Syracuse	6/1/08	
RovMars	**Richmond SMV**	**7/08**	**10/25/08**
SC	**Oklahoma City**	**4/4/08**	**11/6/08**
SE	Saint Paul	5/23/08	9/30/08
SeaMonst	Apple Valley Imx	10/5/07	10/5/08
	Atlanta FMNH	10/10/07	10/5/08
	Austin	10/5/07	10/5/08
	Baltimore MSC	2/1/08	6/30/09
	Bangkok	3/15/08	3/15/09
	Batavia GQT	10/5/07	10/5/08
	Berlin CS	10/18/07	10/18/08
	Birmingham AL	10/10/07	10/5/08
	Boston NEA	10/5/07	10/5/08
	Calgary TWS	12/15/07	12/31/08
	Charlotte	10/17/07	10/5/08
	Chattanooga	10/10/07	10/5/08
	Chicago Imx	10/5/07	10/5/08
	Col Springs Cmk	10/24/07	10/5/08
	Dallas Cmk	10/10/07	10/5/08
	Davenport	5/16/08	11/30/08
	Dearborn	10/10/07	10/5/08
	Des Moines	10/10/07	9/30/08
	Evansville Sho	10/10/07	10/5/08
	Fitchburg Ker	10/5/07	
	Fort Lauderdale	10/5/07	10/5/08
	Galveston	10/10/07	10/5/08
	Gatineau	4/4/08	9/30/08
	Hastings	3/3/08	5/31/09
	Houston MNS	10/10/07	10/5/08
	Hutchinson	10/10/07	10/5/08
	Indianapolis Ker	10/5/07	10/5/08
	Jersey City	7/1/08	6/30/09
	Kansas City Sci	10/5/07	10/5/08
	Katowice CC	3/1/08	9/30/08
	Krakow CC	3/1/08	9/30/08
	Las Vegas Lux	10/31/07	12/31/08
	Lodz CC	10/5/07	
	London SM	10/26/07	10/20/09
	Los Angeles CSC	10/5/07	10/5/08
	Manchester UCI	10/19/07	10/20/08
	Matsusaka	9/5/08	12/31/08
	McMinnville	10/10/07	10/5/08
	Melbourne MV	10/2/07	9/20/08
	Memphis Pink	10/5/07	
	Mesa DT	10/10/07	10/5/08
	Mexico City Pap	5/13/08	1/12/09
	Mobile	10/10/07	10/5/08
	Monterey CA	1/1/08	12/31/08
	Montreal SC	10/3/07	10/5/08
	Moscow	10/5/07	
	Myrtle Beach DCI	4/9/08	2/1/09
	Nagasaki SM	7/16/08	9/28/08
	Natick JF	10/5/07	10/5/08
	New Orleans	10/10/07	10/5/08
	Norwalk	**1/11/08**	**10/9/08**
	Nuremberg	12/1/07	12/1/08
	Osaka Sci	6/1/08	5/30/09
	Parker	5/1/08	10/31/08
	Philadelphia	10/10/07	12/31/08
	Phoenix ASC	10/17/07	10/5/08
	Pittsburgh CSC	10/10/07	10/5/08

Film	Theater	Open	Close
	Portage GQT	10/10/07	10/5/08
	Portland OMSI	10/5/07	10/5/08
	Poznan CC	10/5/07	
	Prague CC	3/1/08	9/30/08
	Quebec	6/15/08	5/30/09
	Raleigh	10/10/07	10/5/08
	Reading JF	10/5/07	10/5/08
	Saint Louis SC	10/10/07	10/5/08
	Salt Lake City CP	10/10/07	10/5/08
	San Jose Tech	4/4/08	3/31/09
	Seattle PSC 2	10/5/07	10/5/08
	Spokane	10/5/07	10/5/08
	Stockholm	5/16/08	5/16/09
	Sydney WBS	10/2/07	9/20/08
	Taichung ST	1/1/08	12/31/08
	Tempe Imx	10/5/07	10/5/08
	Tulsa Cmk	10/12/07	10/5/08
	Virginia Beach	10/10/07	10/5/08
	Warsaw CC	1/1/08	10/5/08
	Washington NMNH	10/5/07	10/5/08
	Winnipeg	10/10/07	10/5/08
	Woodridge Cmk	10/5/07	
SFTGS	Sioux Falls	5/24/08	10/3/08
Sharks3D	**Barakaldo Yel**	**2/1/08**	**12/31/08**
	Barcelona	1/17/07	12/31/08
	Boston NEA	**3/24/05**	**12/31/08**
	Galveston	5/31/08	12/31/08
	Lodz CC	9/9/07	12/31/08
	London SM	**10/27/07**	
	Madrid	9/10/06	12/31/08
	Nuremberg	3/24/05	12/31/08
	Regina	7/1/08	12/31/08
	Sofia CC	**2/1/08**	**12/31/08**
	Virginia Beach	6/1/08	12/31/08
SM3	W. Palm Beach Muv	9/14/07	9/22
SOLOE	Nanjing YSTC	2/1/08	1/31/09
SpaceSta	Bradford	10/3/06	12/31/08
	Hyderabad	4/11/08	10/11/08
	Kazan	9/21/07	9/20/08
	Kiev KT	4/1/08	3/31/09
	Quebec	10/12/07	10/11/08
	Tallahassee	10/25/07	9/1/08
	Toulouse	5/10/05	1/09
	Washington NASM	5/25/07	9/08
SupeSpee	Thessaloniki	11/1/07	11/1/08
ToFly	Warner Robins	7/92	
	Washington NASM	7/1/76	
TR	Guayaquil	3/08	12/08
Trex	Ahmedabad	11/1/07	10/31/08
	Budapest CC	10/1/07	9/30/08
	Harbin	12/15/07	12/14/08
	Kazan	1/10/07	9/14/08
	Moscow	1/08	11/08
	Saint Petersburg NA	4/25/07	10/24/08
TRF	Calgary TWS	6/1/08	5/31/09
VOTDS	**Killeen**	**8/1/08**	**2/1/09**
	San Antonio 2D	1/1/08	
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
Whales	Albany GA	2/22/08	2/22/09
	San Diego RHF	**10/1/07**	**9/3/08**
WildOcea	Atlanta FMNH	7/19/08	1/19/09
	Austin	**9/27/08**	**3/27/09**
	Boston MOS	**8/1/08**	**1/31/09**
	Galveston	5/23/08	5/23/09
	Gatineau	**6/27/08**	**12/31/08**
	Jakarta	5/31/08	12/31/08
	Kansas City Sci	3/7/08	12/31/08
	Lehi	6/6/08	6/30/09
	Leon Exp	**6/1/08**	**12/31/08**
	Melbourne MV	**6/19/08**	**12/31/08**
	Montreal SC	**9/10/08**	**4/30/09**
	Norwalk	**3/7/08**	**10/9/08**
	Omaha Zoo	3/21/08	3/21/09
	Philadelphia	5/21/08	12/31/08
	Pittsburgh CSC	6/13/08	6/13/09
	Portland OMSI	**9/26/08**	**4/30/09**
	Raleigh	**7/4/08**	**1/31/09**
	Saint Augustine	**9/10/08**	**3/31/09**
	Singapore SC	**9/1/08**	**2/28/09**
	Sydney WBS	**8/14/08**	**3/31/09**
Wolves	Yellowstone	4/4/07	12/3/08
WS3D	Amneville	6/1/08	5/31/09
	Birmingham UK	7/2/05	12/31/08
	Copenhagen	5/1/07	12/31/08
	Katowice CC	9/1/07	12/08
	London BFI	5/20/05	12/31/08
	Sofia CC	5/1/06	12/31/08
	Warsaw CC	9/1/07	12/08
WTW	Edmonton TWS	6/13/08	10/13/08
	Garza Garcia	3/1/08	9/3/08
	Guayaquil	2/1/08	2/1/09
	Killeen	5/2/08	11/2/08
	Regina	2/8/08	2/09
ZionCany	Zion	5/24/94	

September 2008 by Theater

Theater	Film	Open	Close
Ahmedabad	DS3D	5/15/08	5/14/09
	Trex	11/1/07	10/31/08
Al Khobar	**Bugs**	**10/8/07**	**10/13/08**
Alamogordo	BP	4/30/08	9/30/08
	Mummies	**7/14/08**	**2/1/09**
Albany GA	Whales	2/22/08	2/22/09
Albuquerque	**Alps**	**9/6/08**	**3/15/09**
Alexandria BA	ROF	1/1/08	12/31/08
Amneville	AlienAdv	5/1/08	4/30/09
	WS3D	6/1/08	5/31/09
Amsterdam PN	DarkKnig	7/18/08	9/08
Anaheim	DarkKnig	7/18/08	9/08
Apple Valley Imx	AfricAdv	3/13/08	4/30/09
	D&W3D	**9/26/08**	**12/31/08**
	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	SeaMonst	10/5/07	10/5/08
Atlanta FMNH	GCA	3/26/08	3/09
	SeaMonst	10/10/07	10/5/08
	WildOcea	7/19/08	1/19/09
Atlantic City	D&W3D	3/5/08	12/31/08
	DarkKnig	7/18/08	9/08
Austin	D&W3D	2/15/08	12/31/08
	DarkKnig	7/18/08	9/08
	GCA	3/14/08	3/09
	SeaMonst	10/5/07	10/5/08
	WildOcea	**9/27/08**	**3/27/09**
Baltimore MSC	**FMTTM**	**9/26/08**	**11/08**
	SeaMonst	2/1/08	6/30/09
Bangkok	DarkKnig	7/18/08	9/08
	SeaMonst	3/15/08	3/15/09
Barakaldo Yel	**Sharks3D**	**2/1/08**	**12/31/08**
Barcelona	Alps	9/15/07	9/14/08
	DS3D	9/19/07	9/18/08
	Sharks3D	1/17/07	12/31/08
Batavia GQT	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	MysticInd	**6/14/08**	**12/31/08**
	SeaMonst	10/5/07	10/5/08
Baton Rouge	HOTB	3/1/08	2/28/09
Beijing CFM	AEK	12/31/07	12/30/08
Berlin CS	AfricAdv	5/1/08	4/30/09
	D&W3D	3/13/08	12/31/08
	DS3D	4/6/06	10/5/08
	GCA	6/1/08	5/09
	HaunCast	4/5/01	12/08
	SeaMonst	10/18/07	10/18/08
Birmingham AL	BP	9/6/08	3/31/09
	FMTTM	**8/8/08**	**10/08**
	GCA	5/24/08	5/09
	SeaMonst	10/10/07	10/5/08
Birmingham UK	**DarkKnig**	**8/1/08**	**10/08**
	WS3D	7/2/05	12/31/08
Bogota Mal	**Mummies**	**9/1/08**	**9/1/09**
Bogota PA	FMTTM	3/14/08	3/13/09
Boise Reg	DarkKnig	7/18/08	9/08
Boston MOS	GCA	3/21/08	3/09
	MOE	7/1/06	12/31/08
	WildOcea	**8/1/08**	**1/31/09**
Boston NEA	D&W3D	2/15/08	12/31/08
	DS3D	3/3/06	12/31/08
	GCA	6/22/08	6/09
	SeaMonst	10/5/07	10/5/08
	Sharks3D	**3/24/05**	**12/31/08**
Bradford	DarkKnig	7/18/08	9/08
	SpaceSta	10/3/06	12/31/08
Branson	DinoAliv	3/14/08	9/30/08
	DS3D	4/25/07	12/31/08
	GCA	4/9/08	3/09
	GP	3/14/07	9/08
	Ozarks	1/93	12/08
Bristol	OO	2/16/08	2/16/09
Budapest CC	Cyberwor	4/17/08	4/30/09
	ITD	10/1/07	9/30/08
	Trex	10/1/07	9/30/08
Buenos Aires NA	DarkKnig	7/18/08	9/08
Buford Reg	DarkKnig	7/18/08	9/08
Cairo EMA	**CRA**	**7/5/08**	**7/4/09**
Calgary Cpx	DarkKnig	7/18/08	9/08
Calgary TWS	LivingSe	3/14/08	3/14/09
	SeaMonst	12/15/07	12/31/08
	TRF	6/1/08	5/31/09
Cathedral City	DarkKnig	7/18/08	9/08
	DinoAliv	**9/4/08**	**12/31/08**

Theater	Film	Open	Close
Chandigarh	Africa	10/1/07	9/30/08
Chantilly	**BP**	**9/19/08**	
	DarkKnig	7/18/08	9/08
	FightPil	12/10/04	12/15/08
	FON	3/6/08	
Charleston WV	DinoAliv	7/5/08	12/31/08
Charlotte	DarkKnig	7/18/08	9/08
	DinoAliv	4/9/08	3/29/09
	Greece	**7/11/08**	**7/14/09**
	Mummies	1/18/08	12/31/08
	SeaMonst	10/17/07	10/5/08
Chattanooga	D&W3D	5/23/08	12/31/08
	GCA	4/9/08	3/09
	SeaMonst	10/10/07	10/5/08
Chicago Imx	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	SeaMonst	10/5/07	10/5/08
Chicago MSI	DinoAliv	2/13/08	9/6/08
	GCA	5/30/08	5/09
Cincinnati MC	HumanBod	2/6/08	9/1/08
Cincinnati NA	DarkKnig	7/18/08	9/08
Cleveland	MOTGL	7/21/08	
	Mummies	7/12/08	12/12/08
Cocoa	LivingSe	2/1/08	1/30/09
Col Springs Cmk	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	SeaMonst	10/24/07	10/5/08
Columbus AMC	DarkKnig	7/18/08	9/08
Columbus COSI	**FMTTM**	**8/22/08**	**10/08**
	Mummies	5/15/08	12/31/08
Copenhagen	Bugs	3/08	9/1/08
	DS3D	11/24/06	11/23/08
	WS3D	5/1/07	12/31/08
Corpus Christi	FightPil	2/3/05	2/28/09
Council Bluffs Ker	DarkKnig	7/18/08	9/08
Cuernavaca Cmx	DarkKnig	7/18/08	9/08
Dallas Cmk	D&W3D	3/5/08	12/31/08
	DarkKnig	7/18/08	9/08
	SeaMonst	10/10/07	10/5/08
Dallas MNS	Pulse	5/24/08	10/19/08
Davenport	**DarkKnig**	**8/22/08**	**10/08**
	GCA	4/9/08	3/09
	MOTN	**8/15/08**	**1/9/09**
	Mummies	**10/5/07**	**9/30/08**
	SeaMonst	5/16/08	11/30/08
Dayton	**Amazon**	**6/14/08**	**9/6/08**
	Bugs		**9/30/08**
	Dolphins	**6/6/08**	**9/6/08**
	FightPil	12/3/04	12/15/08
Dearborn	DarkKnig	7/18/08	9/08
	DinoAliv	**4/4/07**	**3/31/09**
	SeaMonst	10/10/07	10/5/08
Denver CC Reg	DarkKnig	7/18/08	9/08
Denver MNS	Alaska	6/13/08	9/25/08
	Beavers	6/13/08	9/25/08
	DinoAliv	9/23/08	3/31/09
	GCA	**8/4/08**	**8/3/09**
Des Moines	GCA	3/14/08	3/09
	HumanBod	10/3/07	9/30/08
	Roar	4/2/08	3/31/09
	SeaMonst	10/10/07	9/30/08
Detroit SC	**Dolphins**	**1/5/07**	**6/30/09**
	GCA	4/19/08	12/31/08
	MOTGL	7/31/08	6/09
	Mummies	**1/16/08**	**12/31/08**
Dongguan STM	Beavers	12/1/07	12/1/08
Dubai IBSM	DarkKnig	7/18/08	9/08
Dublin Reg	DarkKnig	7/18/08	9/08
Duluth	DS3D	5/25/07	12/31/08
	GCA	4/24/08	3/09
Durban	GCA	3/28/08	3/09
Edmonton Cpx	**Bugs**	**6/24/08**	
	DarkKnig	7/18/08	9/08
Edmonton TWS	Alps	10/5/07	10/3/08
	GCA	6/21/08	6/09
	HumanBod	6/13/08	10/31/08
	WTW	6/13/08	10/13/08
Eilat Epic	AIA3D	3/1/07	3/1/09
	HaunCast	4/4/04	12/31/08
	OW3D	4/4/04	12/31/08
Erie	**JIAC**	**7/1/08**	**5/1/09**
	MOTGL	5/23/08	
Evansville Sho	DarkKnig	7/18/08	9/08
	SeaMonst	10/10/07	10/5/08
Fitchburg Ker	**Bugs**	**10/13/06**	**12/13/08**
	DarkKnig	7/18/08	9/08
	SeaMonst	10/5/07	
Fort Lauderdale	AfricAdv	1/18/08	12/31/08
	DarkKnig	7/18/08	9/08
	GCA	3/28/08	3/09
	MysticInd	9/1/08	10/31/08
	SeaMonst	10/5/07	10/5/08
Fort Worth	**DinoAliv**	**8/8/08**	**2/8/09**
	DS3D	6/1/08	5/31/09
	Mummies	**8/8/08**	**2/8/09**
Fresno Reg	DarkKnig	7/18/08	9/08
Galveston	DinoAliv	6/6/07	5/25/09
	GCA	4/9/08	3/09
	SeaMonst	10/10/07	10/5/08
	Sharks3D	5/31/08	12/31/08
	WildOcea	5/23/08	5/23/09
Garden City	DarkKnig	7/18/08	9/08
	DIS	1/1/08	12/22/08
	DS3D	1/16/08	12/22/08
	FightPil	12/10/04	12/31/08
	FMTTM	**8/8/08**	**10/08**
Garza Garcia	FMTTM	5/08	
	WTW	3/1/08	9/3/08
Gatineau	**GCA**	**9/26/08**	**9/25/09**
	SeaMonst	4/4/08	9/30/08
	WildOcea	**6/27/08**	**12/31/08**
Glasgow	DarkKnig	7/18/08	9/08
	DinoAliv	5/2/08	5/2/09
	DS3D	8/20/07	9/19/08
Gloucester Cpx	DarkKnig	7/18/08	9/08
Grand Blanc NCG	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Grand Canyon DCI	GC	11/1/99	12/08
Grand Rapids Cel	**Bugs**	**5/31/08**	
	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	JGWC	8/31/07	9/08
Guadalajara Cpl	DarkKnig	7/18/08	9/08
Guatemala City Alb	DarkKnig	7/18/08	9/08
Guayaquil	**Alps**	**8/1/08**	**1/31/09**
	DarkKnig	7/18/08	9/08
	FON	3/16/07	12/31/08
	Galapago	11/16/06	11/15/08
	TR	3/08	12/08
	WTW	2/1/08	2/1/09
Hague	DIS	11/21/07	11/26/08
	GCA	4/21/08	4/09
	HOTB	**6/15/07**	**9/30/09**
Halifax	DarkKnig	7/18/08	9/08
Hamaoka	OO	4/1/08	9/30/08
Hampton	**DarkKnig**	**7/30/08**	**9/08**
	FMTTM	**8/22/08**	**10/08**
	GCA	4/9/08	3/09
	MOTN	**3/7/08**	**3/15/09**
Harbin	Trex	12/15/07	12/14/08
Harrisburg	DarkKnig	7/18/08	9/08
	GCA	3/22/08	3/09
	HumanBod	5/15/08	10/31/08
Hartberg	**CRA**	**6/2/08**	**6/1/09**
	FON	6/1/07	4/09
	HumanBod	4/08	4/09
	Roar	1/1/08	12/31/08
Hastings	AlienAdv	9/9/08	3/2/09
	DinoAliv	1/3/08	1/30/09
	SeaMonst	3/3/08	5/31/09
Hibbing	FON	3/7/08	3/7/09
Hong Kong BEA	DarkKnig	7/18/08	9/08
Hong Kong SM	**Alps**	**8/1/08**	**7/30/09**
	FON	4/1/08	3/31/09
Hooksett Zya	DarkKnig	7/18/08	9/08
Houston MNS	**FMTTM**	**8/21/08**	**10/08**
	GCA	5/23/08	5/09
	SeaMonst	10/10/07	10/5/08
Houston Reg	DarkKnig	7/18/08	9/08
Huntsville	DarkKnig	7/18/08	9/08
	FightPil	4/28/08	11/30/08
	FMTTM	**8/8/08**	**10/08**
	HC	8/22/07	12/31/08
Hutchinson	**FMTTM**	**8/8/08**	**10/08**
	GCA	5/7/08	4/09
	SeaMonst	10/10/07	10/5/08
Hyderabad	DarkKnig	7/18/08	9/08
	SpaceSta	4/11/08	10/11/08
Indianapolis Imx	D&W3D	3/14/08	12/31/08
	DarkKnig	7/18/08	9/08
	FMTTM	**8/8/08**	**10/08**
	HOTB	10/5/07	10/4/08
Indianapolis Ker	SeaMonst	10/5/07	10/5/08
Irvine Reg	DarkKnig	7/18/08	9/08
Jackson MS	DinoAliv	1/7/08	2/28/09
Jakarta	WildOcea	5/31/08	12/31/08
Jersey City	SeaMonst	7/1/08	6/30/09
Kansas City Sci	**D&W3D**	**9/5/08**	**12/31/08**
	FMTTM	**9/6/08**	**11/08**
	HumanBod	2/29/08	9/7/08
	SeaMonst	10/5/07	10/5/08
	WildOcea	3/7/08	12/31/08
Katoomba	WATE	6/1/97	
Katowice CC	D&W3D	6/13/08	12/31/08
	SeaMonst	3/1/08	9/30/08
	WS3D	9/1/07	12/08
Kazan	ITD	10/20/06	9/14/08
	SpaceSta	9/21/07	9/20/08
	Trex	1/10/07	9/14/08
Kenner	DinoAliv	11/1/07	11/1/08
Kiev KT	ITD	4/1/08	3/31/09
	SpaceSta	4/1/08	3/31/09
Killeen	**VOTDS**	**8/1/08**	**2/1/09**
	WTW	5/2/08	11/2/08
King of Prussia Reg	DarkKnig	7/18/08	9/08
Kiryat Bialik	DS3D	9/23/07	9/14/08
Knoxville Reg	DarkKnig	7/18/08	9/08
Kolkata Aer	FON	10/14/07	10/31/08

Theater	Film	Open	Close
Krakow CC	D&W3D	6/13/08	12/31/08
	HaunCast	10/1/07	12/31/08
	OW3D	5/18/07	12/31/08
	SeaMonst	3/1/08	9/30/08
KSC 2	MagDes	9/23/05	
Kuala Lumpur Di	OW3D	8/30/07	12/31/08
Kuwait City	DS3D	10/13/07	10/12/08
	FOK	4/17/00	4/09
	Mummie3D	**6/19/08**	**12/19/08**
Laie	**CRA**	**1/26/05**	**12/31/08**
Langley Cpx	DarkKnig	7/18/08	9/08
Lansing Cel	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Las Palmas	**Amazon**	**4/4/08**	**4/3/09**
Las Vegas Bre	DarkKnig	7/18/08	9/08
Las Vegas Lux	SeaMonst	10/31/07	12/31/08
Las Vegas Reg	DarkKnig	7/18/08	9/08
Lehi	WildOcea	6/6/08	6/30/09
Leon Exp	**WildOcea**	**6/1/08**	**12/31/08**
Lincolnshire Reg	DarkKnig	7/18/08	9/08
Little Rock AEC	LivingSe	4/2/08	9/30/08
Little Rock DT	**DarkKnig**	**7/30/08**	**9/08**
	FMTTM	**8/15/08**	**10/08**
Loch Lomond	LOLL	7/24/02	
Lodz CC	D&W3D	6/13/08	12/31/08
	DS3D	2/15/08	2/14/09
	SeaMonst	10/5/07	
	Sharks3D	9/9/07	12/31/08
London BFI	**DarkKnig**	**7/30/08**	**9/08**
	DS3D	9/3/06	12/31/08
	WS3D	5/20/05	12/31/08
London SM	Mummie3D	3/21/08	3/21/09
	SeaMonst	10/26/07	10/20/09
	Sharks3D	**10/27/07**	
Los Angeles AMC	DarkKnig	7/18/08	9/08
Los Angeles CSC	**Mummie3D**	**3/21/08**	**10/9/08**
	SeaMonst	10/5/07	10/5/08
Los Angeles NA	DarkKnig	7/18/08	9/08
Louisville NA	DarkKnig	7/18/08	9/08
Louisville SC	DinoAliv	6/6/08	1/5/09
	Dolphins	**5/24/08**	**5/23/09**
	Mummies	**12/26/07**	**11/27/08**
Lubbock	Animalop	9/26/08	9/25/09
	DinoAliv	3/7/08	9/15/08
	FMTTM	**8/8/08**	**10/08**
	GCA	6/6/08	6/09
Lucerne	AEK	9/1/08	3/1/09
	Bears	12/1/06	12/31/08
	GCA	6/27/08	6/09
	HOTB	10/15/07	10/14/08
Madrid	ALBT	3/5/08	3/5/09
	Alps	9/15/08	9/14/09
	DS3D	9/19/07	9/18/08
	Everest	**7/1/08**	**12/31/09**
	HaunCast	6/12/02	12/08
	Sharks3D	9/10/06	12/31/08
Malaga Yel	DS3D	2/1/08	1/31/09
Manchester NA	DarkKnig	7/18/08	9/08
Manchester UCI	DarkKnig	7/18/08	9/08
	SeaMonst	10/19/07	10/20/08
Manila	**Alps**	**8/1/08**	**9/27/08**
	DarkKnig	7/18/08	9/08
Matsusaka	SeaMonst	9/5/08	12/31/08
McMinnville	FightPil	3/21/07	3/14/09
	SeaMonst	10/10/07	10/5/08
Melbourne MV	AfricAdv	2/14/08	2/13/09
	Bugs	**6/5/08**	
	SeaMonst	10/2/07	9/20/08
	WildOcea	**6/19/08**	**12/31/08**
Memphis Pink	**HOTB**	**8/12/08**	**5/25/09**
	LivingSe	**8/12/08**	**5/25/09**
	SeaMonst	10/5/07	
Menlyn	IOTS	6/15/08	11/22/08
Mesa DT	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	L&C	12/29/07	11/7/08
	MOE	12/5/07	
	SeaMonst	10/10/07	10/5/08
Mexico City Pap	FMTTM	3/13/08	
	SeaMonst	5/13/08	1/12/09
Mexico City Per Cpl	DarkKnig	7/18/08	9/08
Mexico City Uni Cpl	DarkKnig	7/18/08	9/08
Milwaukee	GCA	3/21/08	3/09
	MOTGL	6/13/08	
Mississauga Cpx	DarkKnig	7/18/08	9/08
Mobile	**Amazon**	**6/4/08**	**12/31/08**
	FMTTM	**8/8/08**	**10/08**
	SeaMonst	10/10/07	10/5/08
Monterey CA	SeaMonst	1/1/08	12/31/08
Monterrey Cpl	DarkKnig	7/18/08	9/08
Montreal Cpx	DarkKnig	7/18/08	9/08
Montreal SC	GCA	4/23/08	4/09
	SeaMonst	10/3/07	10/5/08
	WildOcea	**9/10/08**	**4/30/09**
Moscow	AfricAdv	10/11/07	10/10/08
	Bugs	**9/28/07**	
	D&W3D	6/10/08	12/31/08
	DS3D	5/31/06	5/31/09
	HaunCast	1/1/04	12/08
	OW3D	10/9/04	12/31/08
	SeaMonst	10/5/07	
	Trex	1/08	11/08
Mumbai	**Alps**	**6/1/08**	**9/30/08**
Myrtle Beach DCI	D&W3D	3/14/08	12/31/08
	DS3D	5/9/08	12/31/08
	GCA	4/9/08	3/09
	HOTB	**8/19/08**	**8/18/09**
	SeaMonst	4/9/08	2/1/09
Nagasaki SM	SeaMonst	7/16/08	9/28/08
Nagoya OT	OO	4/1/08	9/30/08
Nanchang	L&C	5/1/08	
Nanjing YSTC	ITD	2/1/08	1/31/09
	SOLOE	2/1/08	1/31/09
Nashville Reg	DarkKnig	7/18/08	9/08
Natick JF	DarkKnig	7/18/08	9/08
	SeaMonst	10/5/07	10/5/08
New Delhi ICC	ND		
New Orleans	D&W3D	3/14/08	12/31/08
	SeaMonst	10/10/07	10/5/08
New Rochelle Reg	DarkKnig	7/18/08	9/08
New York AMNH	DinoAliv	5/18/07	5/1/09
New York LS AMC	DarkKnig	7/18/08	9/08
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Noblesville GQT	Bugs	4/23/08	10/19/08
	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Norwalk	Greece	6/15/07	12/14/08
	MOTN	**7/1/08**	**6/30/09**
	SeaMonst	**1/11/08**	**10/9/08**
	WildOcea	**3/7/08**	**10/9/08**
Nuremberg	D&W3D	3/13/08	12/31/08
	DS3D	11/15/07	11/14/09
	HaunCast	5/28/03	12/31/08
	OW3D	7/29/04	12/31/08
	SeaMonst	12/1/07	12/1/08
	Sharks3D	3/24/05	12/31/08
Oklahoma City	GCA	3/18/08	3/09
	SC	**4/4/08**	**11/6/08**
Olathe AMC	DarkKnig	7/18/08	9/08
Omaha Zoo	D&W3D	2/15/08	12/31/08
	WildOcea	3/21/08	3/21/09
Ontario Reg	DarkKnig	7/18/08	9/08
Orlando Reg	DarkKnig	7/18/08	9/08
Orlando SC	Alps	11/15/07	11/14/08
Osaka Sci	SeaMonst	6/1/08	5/30/09
Oulu	DinoGOP	2/08	10/08
Paris Geo	**Alps**	**5/1/08**	**4/30/09**
	HOTB	1/16/08	1/15/09
Parker	**Bugs**	**8/2/08**	
	SeaMonst	5/1/08	10/31/08
Penrith	MOE	3/20/08	3/20/09
	Rheged	7/1/00	
Pensacola	FightPil	4/10/07	10/15/08
	MOF	11/8/96	
Philadelphia	Alps	5/15/08	10/31/08
	DarkKnig	7/18/08	9/08
	GCA	7/11/08	7/09
	SeaMonst	10/10/07	12/31/08
	WildOcea	5/21/08	12/31/08
Phoenix AMC	DarkKnig	7/18/08	9/08
Phoenix ASC	GCA	4/9/08	3/09
	SeaMonst	10/17/07	10/5/08
Pittsburgh CSC	**Alps**	**6/6/08**	**6/30/09**
	CRA	**3/1/08**	**6/1/09**
	DS3D	2/1/07	12/31/08
	Mummies	8/29/08	8/29/09
	Pulse	3/7/08	11/7/08
	SeaMonst	10/10/07	10/5/08
	WildOcea	6/13/08	6/13/09
Poitiers Imax 3D	DS3D	2/1/07	1/31/09
Portage GQT	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	SeaMonst	10/10/07	10/5/08
Portland OMSI	DinoAliv	6/1/08	12/31/08
	GCA	3/21/08	3/09
	Mummies	5/15/08	12/31/08
	SeaMonst	10/5/07	10/5/08
	WildOcea	**9/26/08**	**4/30/09**
Poznan CC	**Bugs**	**9/21/07**	
	D&W3D	6/13/08	12/31/08
	E3D	10/11/05	12/08
	SeaMonst	10/5/07	
Prague CC	OW3D	1/19/08	12/31/08
	SeaMonst	3/1/08	9/30/08
Providence NA	D&W3D	4/18/08	12/31/08
	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Quebec	AfricAdv	5/16/08	5/15/09
	DarkKnig	**8/20/08**	**10/08**
	SeaMonst	6/15/08	5/30/09
	SpaceSta	10/12/07	10/11/08
Raleigh	Bugs	5/1/08	1/1/09
	DarkKnig	7/18/08	9/08
	GCA	4/9/08	3/09

Theater	Film	Open	Close
	Greece	2/1/08	10/1/08
	HOTB	9/12/07	10/4/08
	SeaMonst	10/10/07	10/5/08
	WildOcea	**7/4/08**	**1/31/09**
Reading JF	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
	SeaMonst	10/5/07	10/5/08
Regina	GCA	3/14/08	3/09
	Sharks3D	7/1/08	12/31/08
	WTW	2/8/08	2/09
Reno Fleisch	Alps	1/18/08	3/1/09
	JIAC	12/5/07	9/1/08
Riccione	ITD	3/8/08	3/1/10
Richmond Cpx	DarkKnig	7/18/08	9/08
Richmond SMV	GCA	5/2/08	9/5/08
	KFP	**6/20/08**	**9/1/08**
	RovMars	**7/08**	**10/25/08**
Rochester Cmk	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Rochester MSC	Beavers	4/14/07	
	DinoAliv	**9/15/08**	**3/31/09**
	Pulse	**4/9/08**	**9/30/08**
Sacramento Imx	**DarkKnig**	**8/28/08**	**10/08**
	FMTTM	**8/8/08**	**10/08**
	GCA	4/9/08	3/09
Saint Augustine	DarkKnig	7/18/08	9/08
	Everest	3/14/08	1/31/09
	GCA	3/14/08	3/09
	WildOcea	**9/10/08**	**3/31/09**
Saint Louis Arch	L&C	1/2/08	1/5/09
Saint Louis SC	Alps	3/12/08	3/1/09
	HumanBod	10/24/07	9/30/08
	MOTGL	9/18/08	
	SeaMonst	10/10/07	10/5/08
Saint Louis Weh	DarkKnig	7/18/08	9/08
Saint Michael Cmg	DarkKnig	7/18/08	9/08
Saint Paul	DOL	3/7/08	4/6/09
	MOTGL	9/12/08	
	SE	5/23/08	9/30/08
Saint Petersburg Kro		HaunCast	10/5/07
	10/4/08		
Saint Petersburg Muv		DarkKnig	7/18/08
	9/08		
	FMTTM	**8/15/08**	**10/08**
Saint Petersburg NA		Trex	4/25/07
	10/24/08		
Salt Lake City CP	**Alps**	**5/20/08**	**5/19/09**
	FMTTM	**8/8/08**	**10/08**
	Mummies	4/9/08	4/1/09
	SeaMonst	10/10/07	10/5/08
San Antonio 2D	Alamo		
	Greece	12/15/07	12/15/08
	VOTDS	1/1/08	
San Antonio 3D	Mummie3D	3/14/08	3/14/09
San Antonio San	DarkKnig	7/18/08	9/08
San Diego NHM	GCA	3/14/08	3/09
	OO	3/31/01	12/08
San Diego Reg	DarkKnig	7/18/08	9/08
San Diego RHF	AIWC	2/07	9/30/08
	CRA	10/1/06	9/30/08
	FON	5/28/04	9/08
	Mummies	**5/23/08**	**9/3/08**
	Whales	**10/1/07**	**9/3/08**
San Francisco AMC	DarkKnig	7/18/08	9/08
San Jose Tech	Alps	2/1/08	2/1/09
	AR	**9/20/08**	
	SeaMonst	4/4/08	3/31/09
San Simeon DCI	HCBTD	8/17/96	
Sandy	DarkKnig	7/18/08	9/08
Schenectady	FON	9/1/07	9/1/08
Seattle PSC 2	DarkKnig	7/18/08	9/08
	DinoAliv	**9/27/08**	**3/31/09**
	FMTTM	**8/22/08**	**10/08**
	GCA	4/9/08	3/09
	SeaMonst	10/5/07	10/5/08
Seoul 63	**Alps**	**7/1/08**	**10/1/08**
Shanghai STM 3D	MagDes	9/22/07	9/21/08
Shijiazhuang	FON	3/1/08	2/09
	OO	2/1/08	2/1/10
Shreveport	Animalop	9/13/08	9/12/09
	GCA	6/14/08	6/09
Singapore DC	OnGuard	2/13/99	
Singapore SC	DinoAliv	5/9/08	9/30/08
	GCA	5/1/08	4/09
	WildOcea	**9/1/08**	**2/28/09**
Sinsheim	D&W3D	3/13/08	12/31/08
	DS3D	5/4/06	11/3/08
	GCA	6/1/08	5/09
Sioux Falls	SFTGS	5/24/08	10/3/08
Sofia CC	AlienAdv	7/1/07	9/08
	Bugs	9/21/07	
	Sharks3D	**2/1/08**	**12/31/08**
	WS3D	5/1/06	12/31/08
Spokane	**Alps**	**3/28/08**	**9/30/08**
	Bugs	**9/21/06**	
	DarkKnig	**8/13/08**	**10/08**
	SeaMonst	10/5/07	10/5/08
Sterling Heights AMC		DarkKnig	7/18/08
	9/08		
Stockholm	**DinoAliv**	**5/08**	**5/09**
	Mummies	**5/08**	**5/09**
	SeaMonst	5/16/08	5/16/09
Sudbury	GCA	9/2/08	9/09
	HOTB	9/26/07	9/3/08
	MOTGL	5/5/08	
Sydney WBS	AfricAdv	2/20/08	2/13/09
	BP	11/1/07	10/31/08
	Bugs	**4/10/07**	
	CV	4/1/08	3/31/09
	D&W3D	3/13/08	12/31/08
	DS3D	5/25/06	5/24/09
	GCA	**6/19/08**	**1/31/09**
	SeaMonst	10/2/07	9/20/08
	WildOcea	**8/14/08**	**3/31/09**
Syracuse	**MysticInd**	**9/20/08**	**4/30/09**
	OO	**2/15/08**	**2/14/09**
	ROF	6/1/08	
Taichung ST	SeaMonst	1/1/08	12/31/08
Taipei AM	**GCA**	**9/28/08**	**9/27/09**
Tallahassee	MagDes	9/19/07	9/1/08
	SpaceSta	10/25/07	9/1/08
Tampa Cha	DarkKnig	7/18/08	9/08
Tampa MOSI	DarkKnig	7/18/08	9/08
	DinoAliv	6/13/08	10/1/08
	FMTTM	**8/8/08**	**10/08**
	GCA	5/2/08	5/09
Tarentum Cmk	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Tempe Imx	D&W3D	4/25/08	12/31/08
	FMTTM	**8/8/08**	**10/08**
	GCA	3/21/08	3/09
	SeaMonst	10/5/07	10/5/08
Thessaloniki	SupeSpee	11/1/07	11/1/08
Tigard Reg	DarkKnig	7/18/08	9/08
Tijuana	**Alps**	**8/1/08**	**9/1/09**
	Bugs	**10/30/06**	
	FMTTM	3/9/08	
	Mummies	9/1/08	3/31/09
	OO	10/18/01	12/31/08
Tomball San	DarkKnig	7/18/08	9/08
Toronto Cpx	DarkKnig	7/18/08	9/08
Toronto OP	FEOC	10/1/05	12/31/08
	MOE	1/1/07	12/31/08
Toronto OSC	DS3D	1/25/08	1/17/09
	HOTB	10/10/07	10/14/08
	MOTGL	5/9/08	
Toulouse	DIS	2/5/07	1/4/09
	SpaceSta	5/10/05	1/09
Townsville	AEK	6/28/08	6/27/09
Tulsa Cmk	D&W3D	4/9/08	12/31/08
	SeaMonst	10/12/07	10/5/08
Valencia Spn	Alps	10/14/07	10/14/08
	DS3D	7/1/08	6/30/09
Vancouver Imx	D&W3D	3/12/08	12/31/08
Vancouver TWS	GCA	4/9/08	3/09
Victoria DCI	**Alps**	**9/12/08**	**3/11/09**
Virginia Beach	D&W3D	2/20/08	12/31/08
	DarkKnig	7/18/08	9/08
	DS3D	3/3/06	9/1/08
	SeaMonst	10/10/07	10/5/08
	Sharks3D	6/1/08	12/31/08
Vulcania	FON	1/1/06	12/31/08
	Vulcania	2/22/02	
Warner Robins	ToFly	7/92	
Warsaw CC	D&W3D	6/13/08	12/31/08
	SeaMonst	1/1/08	10/5/08
	WS3D	9/1/07	12/08
Washington NASM	FightPil	3/11/05	12/08
	SpaceSta	5/25/07	9/08
	ToFly	7/1/76	
Washington NMNH	**DarkKnig**	**8/8/08**	
	DS3D	**9/26/08**	
	SeaMonst	10/5/07	10/5/08
West Nyack Imx	D&W3D	3/15/08	12/31/08
	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
W. Palm Beach Muv	DarkKnig	7/18/08	9/08
	SM3	9/14/07	9/22
White Plains NA	DarkKnig	7/18/08	9/08
	FMTTM	**8/15/08**	**10/08**
Williamsville Reg	DarkKnig	7/18/08	9/08
Winnipeg	GCA	5/1/08	3/09
	SeaMonst	10/10/07	10/5/08
Woodbridge Cpx	DarkKnig	7/18/08	9/08
Woodridge Cmk	DarkKnig	7/18/08	9/08
	SeaMonst	10/5/07	
Yellowstone	Beavers	5/9/08	10/19/08
	L&C	6/15/02	12/08
	Wolves	4/4/07	12/3/08
Ypsilanti NA	DarkKnig	7/18/08	9/08
Zion	**Mummies**	**6/1/08**	**12/31/08**
	ZionCany	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AfricAdv	African Adventure 3D	2007	3D	nWP
AIA3D	Adventures in Animation 3D	2004	3D	BFI
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	NGD
Alps	Alps: Giants of Nature, The	2007		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
AR	Adrenaline Rush	2002		SHE
Bears	Bears	2001		PCI
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
D&W3D	Dolphins & Whales 3D	2008	3D	3DEL
DarkKnig	Dark Knight: The IMAX Experience, The	2008		WB
DinoAliv	Dinosaurs Alive	2007	3D	GSF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	SHE
DIS	Destiny in Space	1993		IMAX
DOL	Dance of Life	1984		MFF
Dolphins	Dolphins	2000		MFF
DS3D	Deep Sea 3D	2006	3D	IMAX
E3D	Encounter in the Third Dimension	1999	3D	NGD
Everest	Everest	1998		MFF
FEOC	First Emperor of China, The	1989		BFI
FightPil	Fighter Pilot: Operation Red Flag	2004		K2
FMTTM	Fly Me to the Moon	2008	3D	K2
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature	2004		NGD
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure 3D	2008	3D	MFF
GP	Greatest Places, The	1998		SMM
Greece	Greece: Secrets of the Past	2006		MFF
HaunCast	Haunted Castle	2001	3D	NGD
HC	Hail Columbia!	1982		IMAX
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HOTB	Hurricane on the Bayou	2006		MFF
HumanBod	Human Body, The	2001		NGD
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
KFP	Kung Fu Panda: The IMAX Experience	2008		PPC
L&C	Lewis & Clark: Great Journey West	2002		NGD
LivingSe	Living Sea, The	1994		MFF
LOLL	Legend of Loch Lomond, The	2002		SKF
MagDes	Magnificent Desolation	2005	3D	IMAX
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTGL	Mysteries of the Great Lakes	2008		SN
MOTN	Mystery of the Nile	2005		MFF
Mummie3D	Mummies 3D	2008	3D	GSF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
MysticInd	Mystic India	2005		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Rheged	Rheged: The Lost Kingdom	2000		unk
Roar	Roar: Lions of the Kalahari	2003		NGD
ROF	Ring of Fire	1991		SMM
RovMars	Roving Mars	2006		BVP
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SFTGS	Search for the Great Sharks	1992		SMM
Sharks3D	Sharks 3D	2004	3D	3DEL
SM3	Spider-Man 3: The IMAX Experience	2007		SPE
SOLOE	Secret of Life on Earth, The	1996		IMAX
SpaceSta	Space Station	2002	3D	IMAX
SupeSpee	Super Speedway	1997		SLC
ToFly	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
VOTDS	Volcanoes of the Deep Sea	2003		SLC
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
Whales	Whales	1996		NGD
WildOcea	Wild Ocean	2008	3D	GSF
Wolves	Wolves	1999		PCI
WS3D	Wild Safari 3D	2005	3D	NGD
WTW	Wired to Win	2005		NGD
ZionCany	Zion Canyon (aka TOTG)	1994		BFI

September 2008 Bookings Count

#	Film	#	Film	#	Film	#	Film
116	DarkKnig	6	Trex	2	Niagara	1	GP
79	SeaMonst	5	CRA	2	Roar	1	HC
50	GCA	5	ITD	2	ROF	1	HCBTD
39	FMTTM	5	WTW	2	ToFly	1	IOTS
27	D&W3D	4	Beavers	2	VOTDS	1	JGWC
27	DS3D	4	BP	2	Whales	1	KFP
22	DinoAliv	4	Greece	1	Africa	1	LOLL
21	Alps	4	L&C	1	AIA3D	1	MOF
20	WildOcea	4	LivingSe	1	AIWC	1	ND
16	Bugs	4	MOE	1	Alamo	1	OnGuard
16	Mummies	4	Mummie3D	1	Alaska	1	Ozarks
11	Sharks3D	3	AEK	1	ALBT	1	Rheged
10	FON	3	AlienAdv	1	AR	1	RovMars
10	HOTB	3	Amazon	1	Bears	1	SC
8	FightPil	3	DIS	1	CV	1	SE
8	MOTGL	3	Dolphins	1	Cyberwor	1	SFTGS
8	SpaceSta	3	MagDes	1	DinoGOP	1	SM3
7	AfricAdv	3	MOTN	1	DOL	1	SOLOE
7	HaunCast	3	MysticInd	1	E3D	1	SupeSpee
7	HumanBod	3	Pulse	1	FEOC	1	TR
7	OO	2	Animalop	1	FOK	1	TRF
7	WS3D	2	Everest	1	Galapago	1	Vulcania
6	OW3D	2	JIAC	1	GC	1	WATE

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

109 Cinemas
2-9 Kasuya Building 6-7 Floor
Sakuragaoka-cho, Shibuya-ku
Tokyo, 150-0031 JAPAN
www.109cinemas.net/

3ality Digital Entertainment
3520 Multiview Drive
Los Angeles, CA 90068 USA
Tel: 818-333-3003
Fax: 818-333-3093
www.3ality.com

3D Entertainment Ltd. **3DEL**
6th Floor, Brettenham House
Lancaster Place
London, WC2E 7EW UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Adler Planetarium and Astronomy Museum
1300 South Lake Shore Drive
Chicago, IL 60605 USA
www.adlerplanetarium.org

AMC Entertainment Inc.
920 Main St.
Kansas City, MO 64105-2017 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com

AMC Loews Lincoln Square
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
www.enjoytheshow.com

American Museum of Natural History
Central Park West and 79th Street
New York, NY 10024-5192 USA
Tel: 212-769-5000
Fax: 212-769-5233
www.amnh.org/imax

Association of Science-Technology Centers Inc.
1025 Vermont Ave. NW, Suite 500
Washington, DC 20005-3516 USA
Tel: 202-783-7200
Fax: 202-783-7207
www.astc.org

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

California Academy of Sciences
Golden Gate Park
San Francisco, CA 94118 USA
www.calacademy.org

Christie, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema and Photo Research Institute (NIKFI)
Leningradsky Prospekt 47
Moscow, 125167 RUSSIA
www.stereokino.ru

Colleyville Cinema Grille and IMAX
5655 Collyeville Blvd.
Colleyville, TX 76034 USA
Tel: 817-656-4600
Fax: 817-656-2798
www.colleyvillecinema.com

Columbia Pictures
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com

Day's End Pictures, Inc.
10659 Cranks Road
Culver City, CA 90230 USA
Tel: 310-839-6736
Fax: 310-839-6736

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmnh.org

Destination Cinema, Inc.
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Digital Cinema Initiatives, LLC
6834 Hollywood Blvd, Ste 500
Hollywood, CA 90028 USA
Tel: 323-769-2885
Fax: 323-769-2895
www.dcimovies.com

Digitalis Education Solutions, Inc.
P.O. Box 2976
Bremerton, WA 98310 USA
Tel: 360-616-8915
Fax: 360-616-8917
www.digitaliseducation.com

Doremi Labs, Inc.
1020 Chestnut St.
Burbank, CA 91506 USA
Tel: 818-562-1101
Fax: 818-562-1109
www.doremilabs.com

DreamWorks Animation
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-733-7000
Fax: 818-733-9918
www.dreamworks.com

Elumenati
2612 South Greeley Street #203
Milwaukee, WI 53207 USA
Tel: 888-384-3826
Fax: 612-605-0826
www.elumenati.com

e-Planetarium
P.O. Box 271344
Houston, TX 77277-1344 USA
Tel: 877-347-2366
Fax: 713-568-1836
www.e-planetarium.com

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

FotoKem Industries, Inc.
2800 W. Olive Ave
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Franklin Institute Science Museum
222 North 20th Street
Philadelphia, PA 19103-1115 USA
Tel: 215-448-1200
Fax: 215-448-1332
www.fi.edu

Giant Screen Cinema Association
750 Meadow Cliff Drive
St. Charles, MO 63303-1512 USA
Tel: 636-244-0947
Fax: 636-244-1380
www.giantscreencinema.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Global Immersion
The Barn, Hurstwood Grange
Hurstwood Lane, Haywards Heath
West Sussex, RH17 7QX UNITED KINGDOM
Tel: +44 845 0 456225
www.globalimmersion.com

Goto Optical Manufacturing Co.
4-16 Yazaki-cho
Fuchu-shi
Tokyo, 183-8530 JAPAN
Tel: +81-423-62 5311
Fax: +81-423-61 9571

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
Fax: 323-851-4103
www.graphicfilms.com

Gravity Pictures, Ltd.
The Ridings, Wilcote
Chipping Norton, Oxon. OX7 3DX UNITED KINGDOM
Tel: +44-1993 868 588
Fax: +44-1993 868 588

Great Clips IMAX Theatre
Minnesota Zoo
12000 Zoo Boulevard
Apple Valley, MN 55124 USA
Tel: 952-431-4629
Fax: 952-997-9744
www.imax.com/minnesota/

Griffith Observatory
2800 E. Observatory Rd.
Los Angeles, CA 90027 USA
Tel: 213-473-0800
Fax: 323-663-4323
www.griffithobs.org

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Hoyts Cinemas Ltd.
GPO Box 4088
Sydney, NSW 2001 AUSTRALIA
http://hoyts.ninemsn.com.au/

Images In Sound
30 Bluewater Court
Toronto, ON M8V 4A8 CANADA
Tel: 416-571-7476
Fax: 416-913-1852
www.imagesinsound.com

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

Imax Corporation
3003 Exposition Blvd
Santa Monica, CA 90404 USA
Tel: 310-255-5500
Fax: 310-255-5501
www.imax.com

Immortal Classics
15611 Ventura Blvd.
Encino, CA 91436 USA
Tel: 818-439-9169
Fax: 818-808-0054
www.immortalclassics.com

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

Institute for Learning Innovation
166 West Street
Annapolis, MD 21401 USA
Tel: 410-268-5149
Fax: 410-268-2179

International Association of Amusement Parks and Attractions
1448 Duke Street
Alexandria, VA 22314 USA
Tel: 703-836-4800
Fax: 703-836-4801
www.iaapa.org

International Planetarium Society
317 Flanagan Hall
East Carolina University
Greenville, NC 27858 USA
Tel: 252-328-9365
Fax: 252-328-9371
www.ips-planetarium.org

Jackson Hole Wildlife Film Festival
PO Box 3940, 125 East Pearl St.
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

Jupiter 9 Productions, Inc.
PO Box 6551
Woodland Hills, CA 91365 USA
Tel: 818-679-4484
http://jupiter9productions.com

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

Learning Technologies, Inc.
40 Cameron Avenue
Somerville, MA 2144 USA
Tel: 617-628-1459
Fax: 617-628-8606

LG IMAX Theatre Sydney
31 Wheat Road
Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9219 0300
Fax: +61-2-9211 5166
www.imax.com.au

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383
www.lsc.org

Light Source LLC
8849 Complex Drive
San Diego, CA 92123-1403 USA
Tel: 858-560-8383
Fax: 858-560-8465

Liquid Pictures
3892 Wieuca Road NE
Atlanta, GA 30342 USA
Tel: 404-229-0386
Fax: 404-229-0386
www.liquidpictures.tv

Loch Ness Productions
PO Box 1159
Groton, MA 01450-3159 USA
Tel: 978-448-3666
Fax: 978-448-3799
www.lochnessproductions.com/lfco/lfco.html

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marbles Kids Museum
201 E. Hargett St.
Raleigh, NC 27601 USA
Tel: 919-834-4040
Fax: 919-834-3516
www.marbleskidsmuseum.org

Mark Simpfendorfer Productions
51A Galwey Street
Leederville, WA 6007 AUSTRALIA
Tel: +618 9444 7139
Fax: +618 9221 2444

MediaMerge, Inc.
12585 Old Highway 280, Ste 105
Chelsea, AL 35043 USA
Tel: 205-678-0588
Fax: 205-678-0589
www.mediamerge.com

Milwaukee Public Museum
800 West Wells Street
Milwaukee, WI 53233-2309 USA
Tel: 414-278-2700
Fax: 414-278-6100

Minds Eye International
480 Henderson Dr.
Regina, SK S4N 6E3 CANADA
Tel: 306-790-2733
Fax: 306-359-3466
www.mindseyeinternational.com

Minolta Planetarium Co., Ltd.
2-30, Toyotsu-Cho, Suita
Osaka, 564 JAPAN
Tel: +81-6-386-2050
Fax: +81-6-386-2027

MSI Distribution **MSI**
5156 Somerset Drive
Prairie Village, KS 66207 USA
Tel: 913-648-5886
Fax: 913-648-6141

Museum of Discovery and Science
401 SW 2nd Street
Fort Lauderdale, FL 33312-1707 USA
Tel: 954-467-6637
Fax: 954-467-0046
www.mods.org

N3D Land Production
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3Dland.com

Nanotoon Productions
161 2nd St. No. 4
Troy, NY 12180 USA
Tel: 518-276-8846

National Geographic Cinema Ventures
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
www.nationalgeographic.com/tv/index.html

National Geographic Cinema Ventures, Film Distribution **NGD**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556
www.nationalgeographic.com/tv/index.html

National Museum of American History
14th Street and Constitution Avenue NW
MRC 603 P0 Box 37012
Washington, DC 20013-7012 USA
Tel: 202-633-3698
Fax: 202-633-9024

National Science Foundation
4201 Wilson Blvd. Ste 885
Arlington, VA 22230 USA
Tel: 703-292-8600
www.nsf.gov

New England Aquarium
Central Wharf
Boston, MA 02110-3399 USA
Tel: 617-620-9010
Fax: 617-720-5098
www.neaq.org

Niagara Falls Adventure Theater
Niagara Falls State Park
Niagara Falls, NY 14303 USA
www.niagarafallsstatepark.com

Niagara Falls IMAX Theatre
6170 Fallsview Boulevard
Niagara Falls, ON L2G 7T8 CANADA
Tel: 905-358-3611
Fax: 905-358-3613
www.imaxniagara.com

nWave Pictures
282 Rue Des Allies
Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

Obscura Digital
460 Bryant Street
San Francisco, CA 94107 USA
Tel: 415-227-9979
Fax: 415-227-9494

Directory, cont'd

www.obscuradigital.com

Orbita Max
Diputacio 279
Barcelona, 08007 SPAIN
Tel: +34 93 505 2030
Fax: +34-93-505-20-29
www.orbitamax.com

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
www.pacsci.org

Paramount Pictures Corporation
5555 Melrose Avenue
Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com

ProjecTech Entertainment
3 Laver Road
Toronto, ON M9C 3K4 CANADA
Tel: 416-621-6350

Regal Entertainment Group
7132 Regal Lane
Knoxville, TN 37918 USA
Tel: 865-922-1123
Fax: 865-922-3188
www.regalcinemas.com

Rensselaer Polytechnic Institute
110 8th St.
Troy, NY 12180-3590 USA
Tel: 518-276-6000
http://rpinfo.rpi.edu

Reuben H. Fleet Science Center
PO Box 33303
San Diego, CA 92163 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Royal British Columbia Museum
PO Box 9815 Stn Prov Govt
Victoria, BC V8W 9W2 CANADA
Tel: 250-387-3701
Fax: 250-356-8197
http://rbcm1.rbcm.gov.bc.ca/index.html

RPG Productions, Inc.
632 South Glenwood Place
Burbank, CA 91505 USA
Tel: 818-848-0240
Fax: 818-848-2846
www.rpgproductions.com

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
Tel: +81-3-5777-5206
Fax: +81-3-5777-5207
www.sarai-inc.com

Saskatchewan Science Centre
2903 Powerhouse Drive
Regina, SK S4N 0A1 CANADA
Tel: 306-791-7900
Fax: 306-525-0194
www.sasksciencecentre.com

Schulman Partners Ltd.
PO Box 5282
Bryan, TX 77805 USA
Tel: 979-260-4051
Fax: 979-260-4069
www.schulmanpartners.com

Science Museum of Minnesota **SMM**
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science North **SN**
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

SimEx/Iwerks **IWRK**
4520 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-840-6188
www.iwerks.com

SK Films, Inc. **SKF**
259 Lakeshore Blvd. East, 2nd Floor
Toronto, ON M5A 3T7 CANADA
Tel: 416-367-0440
Fax: 416-535-3414
www.skfilms.ca

Sky High Entertainment, Inc. **SHE**
777 Boul. Lebourgneuf #160
Quebec, QC G2J 1C3 CANADA
Tel: 418-682-1443
Fax: 418-682-1655
www.shemovie.com

Sky-Skan, Inc.
51 Lake St.
Nashua, NH 03060 USA
Tel: 603-880-8500
Fax: 603-882-6522
www.skyskan.com

Slowhand Cinema Releasing **SCR**
4751 Wilshire Blvd., 3rd Floor
Los Angeles, CA 90010 USA
Tel: 323-549-4316
www.slowhandcr.com

Smithsonian Business Ventures
750 Ninth St. NW Ste 7100
Washington, DC 20001 USA

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570

Spitz, Inc.
PO Box 198
Chadds Ford, PA 19317 USA
Tel: 610-459-5200
Fax: 610-459-3830
www.spitzinc.com

Stephen Low Company **SLC**
795 Carson Ave, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

Steven F. Udvar-Hazy Center
14390 Air and Space Museum Parkway
Chantilly, VA 20151 USA
Tel: 202-357-2700
www.nasm.si.edu/visit/theaters/uhc/index.cfm

Summerhays Films, Inc. **SFI**
3436 Millikin Ave.
San Diego, CA 92122 USA
Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

Summit Entertainment **SE**
1630 Stewart Street, Suite 120
Santa Monica, CA 90404 USA
Tel: 310-309-8400
www.summit-ent.com

SV2 Studios
4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com

Tandem Motion Picture Studios
2929 N. Thanksgiving Way, Ste 5
Lehi, UT 84043 USA
Tel: 801-766-5025
www.tandemmps.com

Themed Entertainment Association
175 East Olive Avenue, Suite 304
Burbank, CA 91510-1148 USA
Tel: 818-843-8497
Fax: 818-843-8477
www.teaconnect.org

Thorburn Associates
20880 Baker Street
PO Box 20399
Castro Valley, CA 94546 USA
Tel: 510-886-7826
Fax: 510-886-7828
www.ta-inc.com

Tokyu Recreation Co. Ltd.
2-9 Kasuya Building 6-7 Floor
Sakuragaoka-cho, Shibuya-ku
Tokyo, 150-0031 JAPAN
Tel: +81-3-34628870
www.tokyu-rec.co.jp

Tropicana Casino And Resort
IMAX Theater
2801 Pacific Ave. Ste 302
Atlantic City, NJ 08401 USA
Tel: 800-THE-TROP
www.imaxtheaterattropicana.com

Twentieth Century Fox
10201 W. Pico Blvd.
Los Angeles, CA 90035 USA
Tel: 310-369-3423
www.foxmovies.com

Universal Studios Hollywood
100 Universal Plaza
Universal City, CA 91608 USA
Tel: 818-777-1000
Fax: 818-622-0407
www.universalstudios.com

Visual Bandwidth, Inc.
1290 Baltimore Pike, Suite 111
Chadds Ford, PA 19317 USA
Tel: 484-467-1267
www.visualbandwidth.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

White Oak Associates, Inc.
PO Box 1164
Marblehead, MA 01945 USA
Tel: 781-639-0722
Fax: 781-639-2491
www.whiteoakassoc.com

White Oak Associates, Inc.
22317 Glenview Ct. SE
Yelm, WA 98597 USA
Tel: 360-894-7931
Fax: 360-894-7941

Classified Ads

POSITIONS SOUGHT

There are no positions sought at this time.

==========

POSITIONS OPEN

There are no positions open at this time.

==========

Classified Advertising

is accepted in the category of Employment. The rate for organizations to post job opening announcements is US$0.50 per word.

There is no charge for individuals to post an ad in the "Positions Sought" category.

==========

Insert advertising

puts your message in the hands of *LF Examiner*'s hundreds of subscribers worldwide.

Advertisers may provide their own pre-printed inserts or take advantage of our printer's high-quality digital press at highly competitive rates.

For rates and our editorial calendar, please send e-mail to editor@LFexaminer.com or call 410-997-2780 between 10 am and 6 pm Eastern time.

LF Examiner **SUBSCRIPTION ORDER FORM**

Enter my one-year subscription (11 monthly issues) to LF Examiner for US$377. ($US427 outside North America).
I understand that if *at any time* I am not completely satisfied I can receive a refund of my *full subscription price*.

❑ Bill me ❑ Visa ❑ Mastercard ❑ AmEx ❑ Check ❑ Purchase Order

Credit card account: _____ exp _____

Name *(please print)* _____ Signature _____

Company _____ Phone number _____

Address _____ Fax number _____

City _____ State/Province _____ Zip/Postal Code _____ Country _____ E-mail address _____

LF Examiner · 5430 Lynx Lane, #223 · Columbia, MD 21044 USA · Tel: 410-997-2780 · Fax: 410-997-2786 · orders@LFexaminer.com

SHORTS

Fly Me to the Moon watch

Fly Me to the Moon, **Ben Stassen**'s first full-length feature for conventional and giant-screen theaters, opened on Aug. 8 in 11 giant-screen theaters, then a week later on about 430 conventional digital 3D screens and another 20+ GS theaters. In the second weekend it grossed $1.9 million domestically, for a per-screen average of $4,202. (Earlier in the year it had opened in Belgium and Mexico, earning about $1.1 million in each of those territories, for a total of $2.5 million by its North American premiere.)

Stassen had expected the film to open on 900 digital 3D screens, and although it was released in anaglyph digital and 35mm in some territories, he blamed the disappointing results on the shortage of screens.

Despite being touted as the first feature conceived as 3D from the start, *Fly Me* was not well received by critics or audiences. It received a 20% positive rating from critics compiled at RottenTomatoes.com, and did only slightly better with viewers. **Richard Roeper** of TV's *Ebert and Roeper*, said "You can skip it in all three dimensions."

GSCA makes strategic plan

The board of the **Giant Screen Cinema Association** met in Toronto in June and established a new strategic plan that will focus on the giant-screen brand and the "field of membership," improving governance of the organization, and enhancing its international scope.

The board has also formed ad-hoc committees to develop and market "solid technical standards" for giant-screen cinema. The Technical Task Force will "establish a technical basis for differentiating between Giant Screen Experiences" to help the GS industry distinguish itself from other cinematic experiences. It will collect technical specifications for GS experiences and define a set of empirical performance categories. On this basis, the committee will make recommendations to the GSCA board. Chair of the committee is **Andrew Oran** of **Fotokem Industries, Inc.**

The Theater Marketing Task Force will "deliver an enhanced marketing positioning solution" that will help member theaters improve their financial returns, in the hope of spurring the production of films specifically for the giant screen. **Mike Lutz** of **MacGillivray Freeman Films** is the chair.

These issues will be discussed at the GSCA's International Conference and Trade Show in Jersey City, NJ, this month (*see article on page 1*). The committees will provide their final reports in March 2009.

A temporary screen rises in the Tokyo Dome for Speed Racer.

Imax Corporation

Speed Racer's big Tokyo premiere

On July 29, ***Speed Racer: The IMAX Experience*** premiered in Japan before an audience of 25,000 on a temporary IMAX screen set up in the Tokyo Dome, a 42,000-seat sports arena. The 60x130-foot (18x40-meter) screen was illuminated by an IMAX GT projector in a booth mounted on a three-story-tall scaffold. The screen and speaker systems were supported by seven heavy-duty cranes. The audience sat in the stands and on the infield in front of the screen.

Imax Corporation arranged the screening to promote itself to Japanese multiplex chains as it continues its transition to digital. Two weeks later the company announced it had signed a four-theater joint-venture deal with **109 Cinemas** (*see item on page 4.*)

Mantellos shooting *Oceans 3D*

Jean-Jacques and **François Mantello** of **3D Entertainment** have begun digital post-production on ***Oceans 3D: Voyage of a Turtle***, their first feature-length film intended for conventional digital 3D theaters. The 85-minute film is set for release in North America in the first half of 2009. The filmmakers say they expect to decide shortly whether a giant-screen edition will also be released.

The film tells the story of a sea turtle who travels around the world "in search of the origin of mysterious, far away calls," according to a press release. After encountering many different species of animals — giant manta rays, hammerhead sharks, humpback whales, and orcas — "she finally discovers that the greatest threat to the fate of ocean life doesn't lie beneath the waves, but in the hands of the people from above."

Filmed in 25 expeditions over six years, the film will include some footage used in the Mantellos' previous three giant-screen films. Producer François Mantello says, "Due to the complexity of filming in digital 3D, we certainly took advantage of the different international expeditions we had to set up for capturing specific footage for our three documentaries for IMAX theaters." But there were also shoots specifically for *Oceans 3D*, including one in July off the coast of Florida. "We can say that 70% of footage shown in *Oceans 3D* [is] original" and has never been seen before.

Oceans 3D is directed by Jean-Jacques Mantello and produced by François Mantello, with digital photography by **Gavin McKinney** and a score by **Christophe Jacquelin**. The script was developed by **Jacques Attali** and written by **Pierre Alain de Garrigues** and **Elisabeth Mantello**. The film is supported by the **United Nations Environment Programme**.

MFF to distribute *Van Gogh*

French production companies **Camera Lucida** and **La Géode** have signed an agreement with **MacGillivray Freeman Films** to distribute ***Van Gogh: Brush with Genius*** to giant-screen theaters worldwide, starting early next year.

*(see **SHORTS** on page 17)*